PSYCHOTIC WEB

ISSUE 2

Inside This Issue:

THE GOLDEN EARRINGS
THE MASCOTS
THE WAISTCOATS
THE ACTION
THE BIRDS
THE KLIEK
THE ROADRUNNERS
THE NUTHINS
THE INSOMNIACS
THE SPENCER DAVIS GROUP

INTERVIEW TO
THE MONKS

THE ROKES
THE ULTIMATE STORY
AND
A HUGE INTERVIEW
WITH
BOB POSNER!

Hi & Welcome friends,
to this second born of my English-written 'zine.
This issue, due to be out a long time ago, features a mega interview to Bob Posner of The Rokes along with the band's ultimate story, and another couple of interviews to Eddie Shaw and Dave Day of The Monks. As well as brief stories of the Mascots, Spencer Davis Group, Birds and Action for what we call the 60s stuff.
Talking about the new stuff, I interviewed John 'Mojo' Mills of The Nuthins (an English garage outfit now split) and editor of the beautiful mag *Shindig!*. Other articles boast bands such as The Waistcoats (the new Dutch beat pride!), The Roadrunners from Orebro (Swedish R&Bers), a retrospection on The Kliek (garage masters from Holland), and The Insomniacs from the USA.
This concerned the music. But as you already know we like the weird stuff, so you'll find enclosed an article on Barbara Steele and Vampira, two of the 60s horror-sexy symbols.
Have fun!

TONSA THANKS TO

JAN HERMAN VELDKAMP, JAMIE FROM THE MONKS OFFICIAL WEBSITE, BOB POSNER FOR HIS PATIENCE, EDDIE SHAW AND DAVE DAY FOR THEIR KINDNESS IN ANSWERING ALL OF MY QUESTIONS.
TIM LIVINGSTON AND ALL THE SUNDAZED RDS FOR TAKING THIS BABY 1ST ISSUE IN THE USA. HITOMI OF "TRANSWORLD 60S PUNK" WEBSITE (http://60spunk.m78.com).

PSYCHOTIC WEB
c/o
FRANCESCO FICCO
C.DA S.LUCIA, 17
87040 CASTROLIBERO(CS)
ITALY

kartoons@iname.com

OFFICIAL NEWS !!!
The WHO's BBC Sessions will be officially released May 2000 as well as a brand new album after nearly 20 years.

KEEP READY !!!

THE ROKES

http://www.geocities.com/SunsetStrip/Lounge/3488

Some bio information about the origins of the band is necessary to understand their long career since the early days of 1959....

In his early days as a musician, Norman David Shapiro, aka Shel, was recruited by Rob Storm & The Whispers and by other blues bands starting to play in the London venues.

In 1959 Shel joins The Blue Caps, the famous band who backed up Gene Vincent. After that, Shel starts his first own band, the Shel Carson Combo, together with Vic Briggs on guitar, Mike Shepstone on drums and Bobby Posner on Bass.

Starting with some parties for a few friends in London, they soon managed to play in the smoky pubs around Carnaby Street like the Roaring Twenties. Their initial set mainly consisted of standard blues songs but they also provided more tunes in a more R&B vein.

The Rokes officially start their career in London as the **Shel Carson Combo,** but as many other beat bands, after touring England, they decide to travel up and down Europe to play in front of foreign audiences for more money. In January 1963 they went to Hamburg, Germany, where they had a residency at the Top Ten Club (The Beatles were just around the corner at the Star Club).

In Germany they were highly appreciated, and it was there that they incidentally found their way to Italy, the country where they achieved popularity and success.

Johnny Charlton on guitar, replaced Vic Briggs after their German tour (Vic joined up with Dusty Springfield and later with Eric Burdon and The Animals). With Johnny in the new line up, the Shel Carson Combo came to Italy on the 8th of May 1963, where they accompanied singer Colin Hicks, the younger brother of the famous English rocker Tommy Steele, whose *Giddyup a ding dong* was the soundtrack of the Italian movie *Europa di notte*. They signed as backup band for Hicks but, according to the contract, they had to change their name to **The Cabin Boys**. They played in places like the Alcione theatre in Milano, earning growing success among the audience.

Before a show in Torino it happened that Colin Hicks got sick and completely lost his voice. So The Cabin Boys who always opened the show just before Colin, replaced him, performing more of their songs in the rhythm & blues vein, and leaving the stage in front of a "gone-wild" audience. During their live show at the Ambra-Jovinelli in Rome, they were signed by Teddy Reno, the manager of the famous Italian girl singer Rita Pavone, to support her Italian tour.

It's at this point that the guys decided they had to find another name, and **The Rokes** were born ! The name was chosen by Johnny on a night when he was completely drunk !

They started to make some television publicity spot for a famous ice cream brand named Algida and recorded their first 45 single *Shake, rattle and roll*, produced by Teddy Reno for the ARC label, an RCA subsidiary.

Extremely long hair, hi-heeled boots and most of all their 12-string electric guitar sound earned them a residency at the famous Piper Club in Rome, where they gained a big success among the Italian teenagers.

From now on the official press started to call them "The Italian Beatles", or "The rivals of The Beatles": they obtained more and more success with their singles, always reaching the highest positions of the Italian charts, together with the Equipe 84, from 1965 until the late 1969, a great period for the Italian Beat music.

The period which goes from 1964 to 1967 is their best: *Ascolta nel vento*, *C'è una strana espressione nei tuoi occhi* (cover of *When you walk in the room* by Jackie De Shannon), *La mia città*, *Grazie a te* (cover of *I'm alive* by The Hollies), *Proprio niente* from their second album are songs with an incredible freshness and magic melodies. The 12-strings guitar sound merges with Shel's voice and his englished

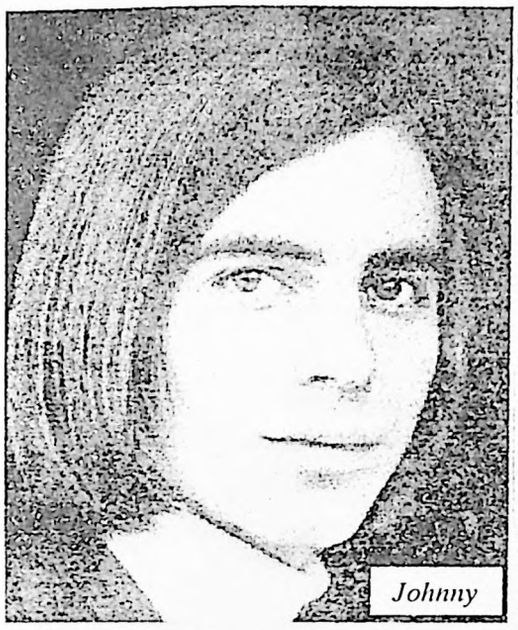
Shel

Italian, while the other guys provide remarkable choruses.
With *Che colpa abbiamo noi* single, which was the Italian cover of Bob Lind's *Cheryl's goin' home*, The Rokes had their greatest hit: the song has some protest lyrics which perfectly fit in a nice melody for this great folk beat ballad. On its flip is *Piangi con me*, which was soon a hit for the Grassroots, an American group, who released the English version *Let's live for today* without mentioning the authors of the song (read more in the interview to Bob Posner, Ed.). The Rokes recorded the English version themselves in 1967 on a 45 very rare now.
The next single was another Bob Lind's successful song titled *Remember the rain*, and The Rokes made another successful single with more peaceful lyrics with *E' la pioggia che va*.
Among the most reasonable events The Rokes participated are to remember Cantagiro '66 with *Che colpa abbiamo noi*, Cantastampa '66 with *Che mondo strano*, Sanremo Music Festival 1967 with *Bisogna saper perdere*, the International Show in Venezia with *Ricordo quando ero bambino* in 1967, and Sanremo Festival 1968 with *Le opere di Bartolomeo*. Also they were presented in TV shows as "Studio Uno", "Cordialmente", "Aria Condizionata"; and even appeared in a couple of teen Italian movies like *Rita la figlia americana*, where they backed up Rita Pavone and the greatest Italian comic character Totò on the film; and another movie *Altissima Pressione*.

Bobby

The Rokes also passed the flower power period, and they recorded songs as *Cercate di abbracciare tutto il mondo come noi*, where even the record cover smelled of flowers ! (a trick of the time!), while *Finché c'è musica mi tengo su* shows their psychedelic influences and features a sitar jangling throughout the whole song.
In 1967 they record *Eccola di nuovo*, taken from the Cat Steven's original *Here comes my life* and another 45 with *Bisogna saper perdere*. In 1968 the Rokes sold about 3 million singles, but this is also the year of their decline, started with the release of *Lascia l'ultimo ballo per me* (the Drifter's *Save the last dance for me*) backed with *Io vivrò senza te* written by Mogol-Battisti on the B side. There's another song written by these two composers titled *Il vento* and translated *When the wind arises* for the Rokes, who recorded it in 1967 for an English release only; the Dik Dik and Lucio Battisti, the author of the song, recorded it for the Italian market. The Rokes arrangement gives a psychedelic touch to the song which is the rarest ever recorded by this versatile band.
A strange enough thing is that on the Rokes record there is no mention to the song's author, who was Battisti. The same year they participate at Sanremo Festival with *Le opere di Bartolomeo*, a pathetic tune below their usual standards and possibilities. In 1969 they are again at the Sanremo Festival with *Ma che freddo fa*, together with another Italian girl singer, Nada Malanima, but the band is evidently weary and had lost its original creative inspiration. Their latest singles were missing their original freshness which definitely cannot be compared to the early ones and they alternate their own songs with covers such as *Se io fossi povero* (from the LP *Che mondo strano*), originally *If I were a carpenter* written by Tim Hardin.
Worth to remember are *Non c'è pace per me*, the Italian version of *Baby come back* by the Equals, and *Hello come stai* from *Hello how are you* by the Easybeats.
The last 45 by the Rokes is *Ombre blu* with orchestral arrangements, in which Johnny Charlton didn't take part at the recording session, with *Sempre giorno (parte 1)* on the flip side.

Mike



Johnny

They recorded four albums from 1965 to 1968, the first of which titled *The Rokes*, produced by Teddy Reno, has a black and opening cover and was recorded in January 1965, and containing six songs sung in english. *Volume 2* is one of their best recordings: the songs aren't on any of their singles, 9 of the 12 are in English (*Take a look, Put the pen down* and *I would give the world*).

Che mondo strano, the third LP, shows the Rokes on the cover holding foreign newspaper cut-outs. It is mainly sung in Italian and among these are *Baby Blue* by Bob Dylan, *Bambina* sung by Mike Shepstone, *Dall'altra parte* written by Bardotti-Shapiro and featuring Johnny Charlton as lead singer, while *Non far finta di no* is sung by Bob Posner.

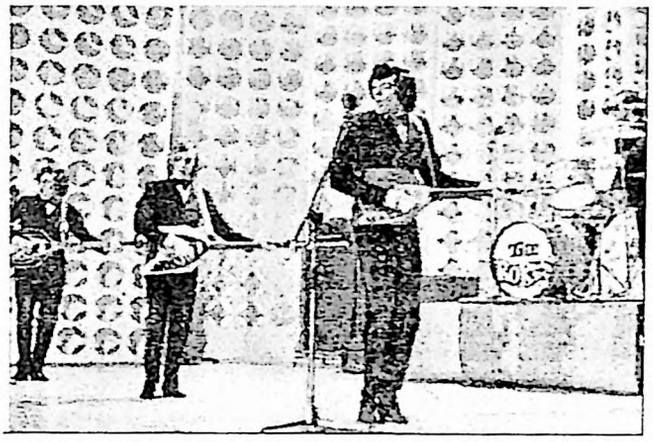
The last album from 1968, *The Rokes*, is their swan song but still contains good songs.

They performed their last concert the 8th of August 1970 in front of 12000 people ! The decision to "call it quits" was suddenly taken, and cleverly anticipated a natural end which was bound to happen.

Where are they now !?!

Shel Shapiro, after two solo albums, became a producer for artists such as Mina, Patty Pravo, Gianni Morandi, Loredana Bertè and wrote many successful songs for them. He lives between Rome and Milano. In 1971 **Johnny Charlton** opened his own electronic lab, he still lives in Rome where he's the owner of an Art Gallery.

Mike Shepstone formed his own band called PAX in 1971, but they lasted just seven months. Together with Bobby (Posner) they went back to England in June 1974. They are both married, Mike has one child and Bobby has two. **Bobby Posner** actually is the owner of a disco-pub in Hastings. Bobby is still active on the music scene and has been playing and singing for the last 14 years with a successful band called Grundy. While Mike lives in Bournemouth and deals with antiques.



The Rokes on stage

Shel, Bobby, Mike and Johnny in 1963: The Shel Carson Combo !

Shel's drawing by artist Leopoldo Scarlato

Ciao Amici was an Italian teen mag: this was a poster!

Discography

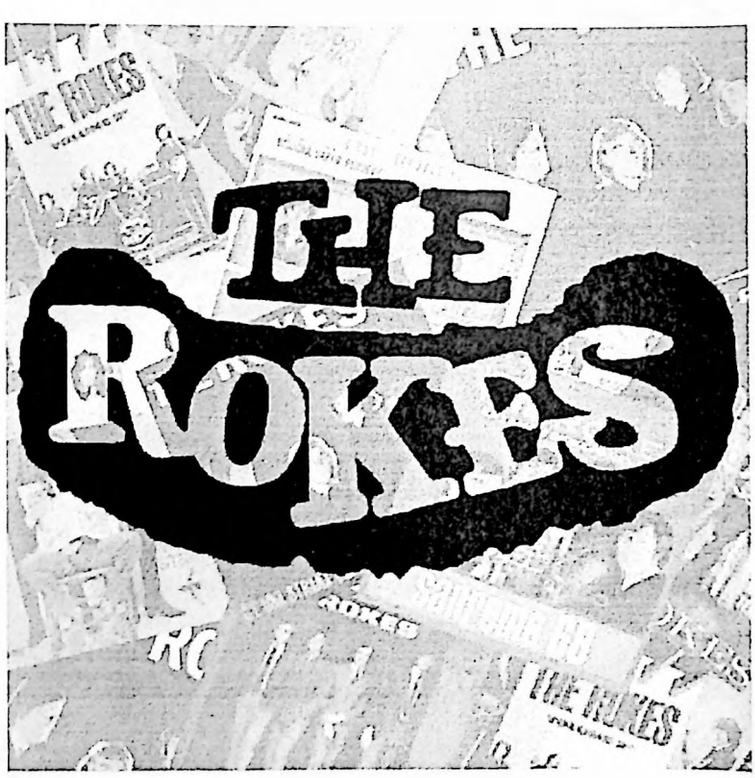
A pile of Rokes !!

Italian 45s
Shake, rattle and roll / Quando eri con me (ARC 1964)
Un'anima pura / She asks of you (ARC 1964)
C'è una strana espressione nei tuoi occhi / Ci vedremo domani (ARC 1965)
Grazie a te / La mia città (ARC 1965)
Ascolta nel vento / Il primo sintomo (ARC 1965)
Che colpa abbiamo noi / Piangi con me (ARC 1966)
E' la pioggia che va / Finchè c'è musica mi tengo su (ARC 1966)
Ride on / Che mondo strano (ARC 1966 juke box)
Bisogna saper perdere / Non far finta di no (ARC 1967)
Eccola di nuovo / Ricordo quando ero bambino (ARC 1967)
Cercate di abbracciare tutto il mondo come noi / Regency Sue (ARC 1967)
Le opere di Bartolomeo / Siamo sotto il sole (ARC 1968)
Lascia l'ultimo ballo per me / Io vivrò senza te (ARC 1968)
Qui non c'è nessuno / La luna è bianca, la notte è nera (ARC 1968)
Baby come back / Hello come stai? (ARC 1969)
Ma che freddo fa / Per te, per me (ARC 1969)
28 Giugno / Mary (ARC 1969)
Ombre blu / Sempre giorno (ARC 1970)

English 45s
Let's live for today / Ride on (RCA 1967 GB)
Hold my hand / Regency Sue (RCA 1967 GB)
When the wind arises / The works of Bartholomew (RCA 1968 GB)
Let's live for today / Ride on / I'll change my papers / Take a look (RCA 1967 FRA)

The Rokes were:
David Shel Shapiro - lead vocals, 12 string Eko Rokes
Johnny Charlton - 6 string Eko Rokes, backing vocals
Bobby Posner - Eko Rokes bass, backing vocals
Mike Roger Shepstone - drums, backing vocals

LPs
The Rokes (ARC 1965)
Volume 2 (ARC 1966)
Che Mondo Strano (ARC 1967)
The Rokes (ARC 1968)
I Successi dei Rokes (ARC 1969, anthology)
These were the Rokes (RCA Linea Tre 1977,)

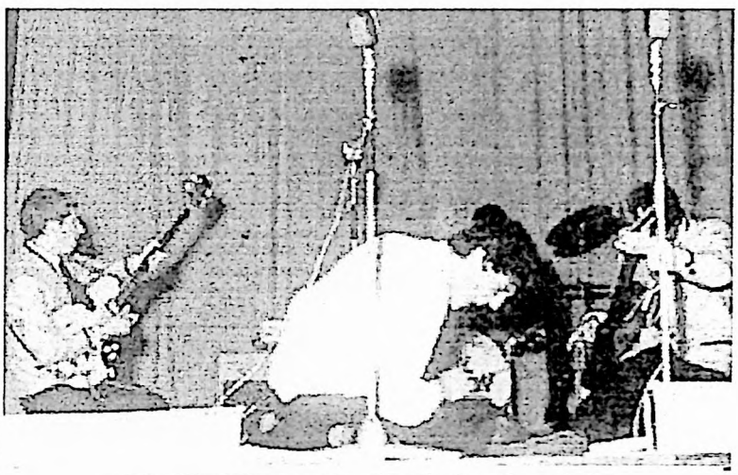


CDs
Anthology (RCA 1988)
I Grandi Successi (RCA Linea Tre)
Dal vivo al Teatro Parioli 1969 (BMG 1993, live)

Interview with Bobby Posner

Bobby, tell us about the Shel Carson Combo, this was the band's name before coming in Italy... You had been playing in Hamburg, hadn't you ?
I replied to an advert in a local paper and after a couple of days I received a phone call from Shel, he said *"Can I come round now and have a chat and see how you play"*. My first meeting with Shel and my first impression was "Jesus he is so bloody tall", 6' 4" and a half inches but he seemed cool and he was driving a Ford Anglia. We chatted and I played a bit and he said "*Ok, come and have a practice with the other guys*" (The other guys were Vic Briggs and Mike Shepstone). That was the start of the Shel Carson Combo. It stayed like that for tours of England, Scotland and Germany in Hamburg and Hannover. It was over there that we received a telegram from our agent back in London asking us if we would like to do a four week tour of Italy, accompanying Colin Hicks. We replied yes. At that time it was still mostly a singer accompanied by a group, like Cliff Richards with The Shadows, or singing groups like the Drifters or Elvis, Ray Charles, Jerry Lee Lewis, Buddy Holly and the Crickets etc.

Which were the most quoted English bands when you still were the Shel Carson Combo ?
In Italy you had Peppino di Capri, Modugno, Rita Pavone, Gianni Morandi etc. By the time we went to Germany the groups were just starting, The Beatles, The Rolling Stones, The Merseybeats, The Searchers.



The Shel Carson Combo rhythm & ravin' !

Did you also play with Gene Vincent, or was it just Shel ?
Shel was the only one to play with Gene Vincent.

Why did you change the band's name into the Cabin Boys ? and what's the story with Colin Hicks? Which songs were part of your set then ?
It was a prerequisite of the contract, I can't remember why. I think it wasn't his first tour and his previous bands were called the Cabin Boys. After the tour I can't remember seeing or hearing of Colin ever again. Our repertoire of songs consisted of Jerry Lee Lewis (*High School Confidential*, *Great Balls Of Fire*, *At The Hop*) Chuck Berry (*Memphis Tennessee*) Ray Charles (*Hit the Road Jack*) The Isley Brothers (*Shout*) *Keep on Pushing*, some Elvis, some Blues some R&B.

How and when did you meet Teddy Reno ?
We met Teddy Reno a few weeks after the end of Colin's tour (one week in Milano, then Torino, followed by Genova and last of all Roma). Teddy hired us to accompany Rita (Rita Pavone, one of the most famous female singers in Italy, she's active from the early 60s and made lots of movies too - Ed.) on her latest tour of Italy. The tour was successful for her and for us.

Did you ever play in Rita's singles or were you just her live backing band ? I know of a single titled *San Francesco* (???) ...
I seem to remember we played on some record at RCA Studios, but I'm not sure about it...

Which were the other English bands "invading" Italy then ?
At one point there were lots of bands, but the only name I remember is "Mal e i Primitives".

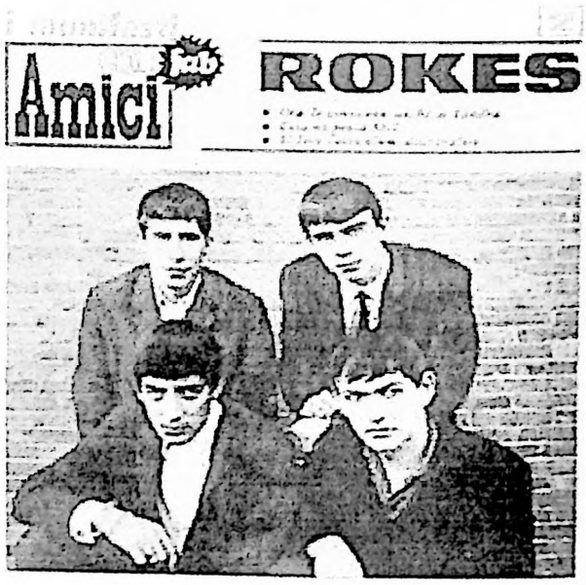
Why was the Rokes moniker adopted ?
The story behind the name is quiet banal: we were in our car, riding around a fountain, and Johnny said "*That fountain is as straight as a roke*", he meant 'rake' (this is part of an old saying). We took the piss of him for a while, and then when we had to choose a new band name, The Rokes was picked. It's written plural because we were four.

Whose was the idea to use "arrow shaped" guitars ?
I can't remember who had the idea for arrow shaped guitars, we were looking for something new in design and we had a few choices. Our friends at the Eko factory helped us by saying which ones weren't practical and we ended up with the "Eko Rokes" model. It is featured in the *Guitars Of The World* book.

Were you conscious that you were the most famous band in Italiy after the Beatles ?
There were times when it seemed that we were more popular than the Beatles or at least on a par with them, only in Italy of course. It was all very exciting and wonderful, before we became just a little blasé.

Who was the author of the original songs ?
Shel and Mike, for a while at least, were quite good with the new material. Then, I think it took us in a wrong direction but we can't change the past.

Tell us about your collaboration with Lucio Battisti (r.i.p.)...
Lucio was a really nice guy. He was of course a great song writer and singer and performer. The relationship was pretty casual, we needed songs and he wrote them with the help of Mogol writing the words, the rest is history.



Why was *When the wind arises* only released for the English market ? And why didn't you sing it in Italian ?
I must pull out my collection of Rokes songs and have a listen to jog my memory. At this moment I can't remember how or why it was done. I will get back to you on this one.

Which were the Italian beat bands you liked or you were friends with ?
We liked very much Equipe 84 and we were also friends as well as being rivals. We quite often played at the same festivals. So we would have lots of times to chat and go and eat after the shows. Naturally we liked and knew Dik Dik and many others.

How was the reaction of your fans ?
We had a great rapport with our fans, we always had time to stop and write autographs when it was safe to do so, and we set up a Fan Club so that we could communicate and listen to their comments. However, some of the places where we played would be so crowded it would have been dangerous to stop even for a moment. We used to pass through a corridor of fans and they would rip off your rings from your fingers, tear bits of your clothing from your body and grab any chain from your neck, and your hair from your head to keep as souvenirs. As you get more famous, this aspect of adoration starts to alienate you a little, and stops you from getting as close as you would like to the fans.

You played at competitions as Cantagiro, Sanremo, Festival degli Sconosciuti. You were the favorites at the Piper Club together with Equipe 84...
The Cantagiro competition was a great idea and we enjoyed it very much. The convoy of cars with all the stars sitting in them waving at all the people who would line the route, and when the caravan slowed down there was shaking of hands and signing of postcards. The route was always advertised in the papers, on television

and radio too. I think that we were all aware of just how important this publicity was for us all. The artists had to be nice to the public because it was the public that voted for them at the end of the show. Each show had a winner and was great for disc sales.
There were quite a few dishonest fixes made with the voting public, not every artist or manager was fair, but that's another story. The venues were nearly all open air, and it was great playing in front of a sea of faces.
Sanremo was a different type of festival, much more up market. In the front rows of the theatre you had loads of film stars, other top artists and managers, and old royalty (barons, countesses, princes). A little bit daunting and a lot more nervy. The winners of the respective shows weren't always that important. The records that sold the most, as a result of the show were the real winners. Some of the winners of the shows, I thought were a little bit suspect.

You took part to some movies as *Rita, la figlia americana*, or *Altissima Pressione*. You even played with Totò, something no other band in the world can be proud of ...
It was great fun acting and playing in films as *Rita The Figlia Americana*, we had the honour of meeting and working with the great Totò. He was a gentleman and a true professional in the complete sense of the word. If I had kept a diary I would know how many films, television shows and advertisements we had played in, but I didn't and I can't remember them all. The Algida commercials were certainly the most fun. We did a lot of (Monkees) type sketches and they were very popular on "Carosello" at (whatever?) 9.00 PM. Sometimes our manager Prince Altieri would say "*You must fly up to Milan and be at the television studios to record a show*" and we would do it without always knowing what show it was. Maybe we got to see it and sometimes we didn't.

Did you ever think about a reunion ? Were you ever asked to reunion even just for a while ?
We were asked to play as The Rokes in Italy in 1993, Shel wasn't interested but Mike, Johnny and myself were. Mike and I flew to Rome and the three of us had extensive talks with an impresario. We would do a record, some television chat shows and play on them, some radio, and then with this publicity we would do 40 gigs around the country. Mike and I would do all the singing up front, I would also play bass and Johnny would play guitar. Mike and me started practising in England, and Johnny (because he lives in Rome) had the job of finding another guitarist, a drummer and a keyboard player. Everything was arranged, money and all was okay, but Johnny wouldn't sign the contract. To this day I don't understand why. So the return of The Rokes never happened.

Where did you play in Cosenza among the Rendano, Morelli or Italia theatres?
We played in Cosenza two, maybe three times. I have tried very hard to remember which theatre but I'm sorry it escapes me.

What was the reaction of the audience here in the south ?
Certainly the reception that we received in Cosenza and indeed in all the south of Italy, including Sicilia, was extraordinary. It was very difficult to meet and shake hands with individuals because the reaction of the fans was so intense. We were mobbed at stage doors to and from our Lincoln Continental, our car, and we had to be rushed for our own safety. It got so that we couldn't wear rings, chains, watches, etc. because they would be grabbed for souvenirs.

Which was the most successful single of the Rokes ?
I think that must go to *Che Colpa Abbiamo Noi*. Not just for record sales but for market timing, political timing and so many other factors. Culminating in the success for us, and opening the market to all the other groups. Because, until then, Italy had been dominated by solo singers as Rita Pavone, Modugno, Mina, Claudio Villa, Celentano, Elvis. Even the groups that were already in Italy, were singers first group second. Like Peppino Di Capri e I Suoi etc. The only people that didn't know what was happening in the international group scene was RAI television, it really pissed us off. We all, as individuals, received mega amounts of fan

mail (we had Bobby fans, Johnny fans...). It wouldn't matter if I sang a duet word for word with Shel, the TV producers would just show Shel singing the whole song with a two second clip of me, a three second clip of Johnny, a one second clip of Mike on the drums. They would have had a real dilemma if the Everly Brothers had come over. They really didn't have a clue of what was going on in those days.

How was your relationship with the RCA people ?
RCA was okay all the time that we were having success. Our knowledge of Italian was very limited at the beginning and certain things were not made clear to us. We didn't realise that every session that we recorded, every mixing, every time we recorded late at night was paid extra rates, everything and anything was a chargeable event. So we spent thousands of pounds over the top, sometimes just practising the number in the studio instead of practising at home. We were making a percentage of the sale of the record and they were making a very much larger percentage especially as they owned the publishing rights as well. All of the above costs came out of our small percentage.
When we eventually broke up, we had recently had some advance royalties, 40 million Lire. This was paid back out of future sales (eventually) after RCA released *These Were the Rokes* and cassettes and CDs they sold out to another company who released other compilations and videos.
Since that 40 ml we haven't received anything else, not one lira. Our solicitors are looking into it but it takes years.

Who wrote *No no no* from the *Volume 2* album ?
Okay, *No No No* was written by all of us. It was developed as we went along in studio. We used to play Bo Diddley songs and we played *Not Fade Away* by Buddy Holly, a song covered by the Stones. And you can hear the influence. Shel of course was credited with the writing of the song. I don't understand how Sergio Bardotti was credited for the English words.

What did you think of bands as the Pretty Things or the Outsiders from Holland ?
The Pretty Things were an okay group, they and the Outsiders had their own market and played appropriately to do as well as they did.

Why didn't you play with the Beatles during their Italian tour ?
Well, we weren't asked in the first place, and in the second I remember that I would have liked to see them but we were on tour ourselves so it was impossible. We saw them in a theatre in London and they were second on the bill to Tommy Roe (Dizzy).
They were very good. It was just before all the screaming became fashionable. They sounded just like their records. We were told many times that we also sounded just like our records. The Italians are a little bit diffident, and sometimes they would shout out "*You are miming*", and we would stop playing and then start playing one by one so that they could see it really was us playing.

Did you have kind of troubles in Italy for your long hair ?
I was eighteen when I came to Italy, my hair was quite long by 19/20 years, and of course with our young clean shaven chins we must have looked feminine. (I think that's why we grew moustaches and beards soon after). If they didn't recognise us (and most did!) then we would hear someone shout out "frocio" (read literally "fag", Ed.). Pretty soon you could see loads of people with long hair so it didn't matter anymore.

What do you remember of the Ambra-Jovinelli theatre in Rome ?
A great little theatre full of soldiers who were very loud and very appreciative. It was our first venue in Rome with Colin Hicks.

We also played with Rita Pavone at the Ambra Jovinelli on our first tour with her. Later on we played it as The Rokes.

Tell us about your gigs at the Roaring Twenties in Carnaby Street. Is it true you played with Eric Clapton and Jeff Beck? And what about Vic Briggs ?
We have never played with Eric Clapton or with Jeff Beck. I would certainly have liked to but it never happened (as some biography mistakenly reports, Ed.). After the Shel Carson Combo, Vick Briggs went to play with the Animals. I heard that later on he was in America playing with someone.
The Roaring Twenties was one of the first R&B clubs in London, it was frequented a lot by black Americans and musicians. When you walked down the stairs into the club there was a strong smell of grass, no hash, brown or black, only grass in those days. The resident band was Cyril Davis and The All Stars. Cyril sung and played the harmonica (he had a roll of cloth with lots of pockets in it with about a dozen harmonicas sitting in them). He was absolutely brilliant on them.
Another regular was Long John Baldry a great singer and also an excellent harp player. He would sit in with the All Stars. We would start playing and warm them up, and then Cyril, then us, and then Cyril again. I have some good memories of our weeks at the Roaring Twenties.

Were you the first band in Italy to play with an electric 12-strings guitar ?
This is true. There might have been some 12 stringers around, but they weren't featured by any band.

Why were your original songs always released as B sides ?
RCA dictated what was to be released as A side, and we were allowed to use the B side.

Can you tell us something about the Grassroots version of *Let's live for today* ?
Vic Lewis, our English impresario, shagged us really good. He came over here and wined us and dined us (mind you we were the ones who paid out the money). He took our single back to England with him. It's funny how the Grassroots released *Lets live for today* before our record, and all the promotion that we had talked about just never happened.

Who wrote *La mia città / Watch the children play* ? I think it is one of the best songs of your whole discography.
Mike and Shel wrote *La Mia Città* loosely in Italian and then Bardotti wrote the final words, then Mike and Shel, mostly Mike, wrote the English words.

Were you all living together then ? And where ?
Yes we all lived together for a couple of years, always in Rome, our first place was an apartment with four bedrooms, an enormous lounge and kitchen. The bedrooms were three large rooms and one small room. So we took it in turns to sleep in the small room we would change once a month (very democratic): two months in a big room, one in the small one. I don't remember the address anyway. We had loads of fun there, party after party and needless to say (it went with the life style) the bedrooms didn't have a lot of sleeping done in them.
After that I had a villa on the Via Cassia (Villagio dei Cronisti), Shel an apartment on Via Cortina D'Ampezzo,
Mike an apartment right on the Via Cassia, Johnny was close by me but I can't remember the road. We all lived within two miles of each other.

During your live show, what was the reaction of the Italian audience ?
Great enthusiasm was the common reaction. We had various responses from wild and continuous screaming to very warm and enthusiastic applause, and the extreme where young girls taking off their panties and throw them onto the stage for us. We never had a bad reaction. I can remember a very frightening time right back at the beginning, when we were still accompanying Rita Pavone on tour. We were playing at one Festa del-

l'Unità.
There were about 20,000 people and it was in some huge field. There were some large barriers in front of the stage and Rita was very late arriving. The crowd was getting very angry and they were surging forward, the barriers were splintering and the Carabinieri were panicking and so were we. Well we went up on to the stage to give them something to amuse them and started playing. It all came together and the crowd started clapping, dancing and enjoying the moment. Eventually Rita arrived and it was a good night.

What was the reason, if there's one, of the Rokes disbanding ?
Our fee for playing went up each year and we had arrived at 3 million Italian liras per show (at the time that was loads of money). The only way for the impresarios to recoup their money was to put us on in stadiums or large theatres. So they could keep the ticket price down and let the numbers of people make the money.
There were not that many large venues in Italy at the time so we had less and less work. We played once every two months, the money was split 5 ways with our manager Prince Altieri, and after paying for our technicians, roadies, personal manager (Mike's Dad) and our chauffeur Lino, there just wasn't money enough left.
Record sales were down a bit and we had already had an advance so there wouldn't be any money from that source for a while. Johnny and I wanted to restructure the band, put our gig fee down 'cos we were still in great demand but they couldn't afford to pay us. That way we could have worked two gigs a week, no more personal managers, chauffeurs and only use sufficient technicians: we would still be working now!! But Shel and Mike wanted to finish it whilst we were still on top. So The Rokes disbanded. Later on Mike told me that he regretted that decision but by then it was too late.

Did you ever regret to have gone from Italy ?
I love Italy. I often wish that I had never left for England. In May of 1974 Jenny (Bob's wife, Ed.) and I decided that it was time to return to England with our little roman daughter Jayne, and to start a new life. June the 12th we returned to England. I have some regrets but not too many.

I know you own a disco-pub in Hastings...
Before returning to England I had made some inquiries about pubs, so that August I did two months training in the pub business. By December we had our first pub and since then I have had six pubs all different from each other from disco to strippers, to restaurants, to family type pubs. I enjoyed them all and they gave me a good life.

Are you still in touch with the other Rokes ?
I spoke with Johnny, who lives in Rome, in March '99. And with Mike a few months ago. Shel has moved without giving me a forwarding address and I haven't spoken with him for a few years. We are all on good terms and I miss all of our good times together.

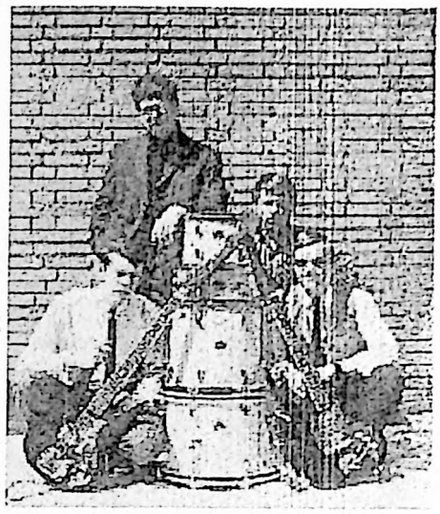
Tell us about your actual band, Grundy, what kind of music you play ?
Grundy is an unpretentious group. Four people that are fair musicians. We like to play a bit of everything and we get a lot of joy out of playing. Playing in front of people and getting an enthusiastic reaction is all most musicians want and can hope for. If you want to make a career out of it then you must do a lot more things to make that happen. We are quite happy with our niche. We have more bookings than we can handle, so we refuse a lot of bookings, especially weddings, birthdays, christenings and those "type of things". Mostly clubs and a few pubs. I am 53 nearly 54 years old and I don't intend to stop until I absolutely have to.

For full details on the Rokes, as well as some video excerpt, check out The Official Rokes Web Page (www.geocities.com/SunsetStrip/Lounge/3488). You can hear some of their songs too!

The Golden Earrings

Underrated Dutch Beat ?

By Jan Herman Veldkamp



The Golden Earrings are known to many people for their 1970 worldwide hit *Radar Love*. Even now in 1999 they are making records with some success and just a month ago their 30th album came out.
I would like to bring to your attention their records from 1965 to 1967, before they started playing stadium rock, when they were the most popular Dutch beat group.

Some History

The Golden Earrings come from the Hague in the Netherlands, and began playing circa 1961 as the Tornados. The band consisted of Rinus Gerritsen - bass, Fred van der Hilst - drums, George Kooymans - guitar and Peter de Ronde – guitar. At that time they were influenced most by the Shadows and the Ventures.
This changed as it did for many groups when they first heard the Beatles. The Earrings acquired vocalist Frans Krassenburg and tried to write their own songs. On stage they covered the Stones, Beatles and Kinks. Fred van der Hilst was soon replaced on drums by a better musician, Jaap Eggermont. During 1964 the Golden Earrings become more and more popular and were eventually scouted by a major record label.
In 1965 they released their 1st single and album. Compared to other groups of that time the Golden Earrings are more 'pop' oriented. They can rock very well, but they also did ballads which set them apart from groups like the Q'65. Consequently they had more girl-fans than other bands. For some time they were followed by screaming fans wherever they went !

Rinus Gerritsen and George Kooymans in Scheveningen 1965

1966 is a great year for the Earrings. They went to London to record and had 4 charting singles. The success took its toll on the band as it became more apparent that not all band members have the same outlook. Rhythm guitarist Peter de Ronde was more interested in girls than in rehearsing and left the band in September 1966. He was an important part of the Earrings' stage show and he was the most popular band member with the female fans, but his musical contribution to the Earrings had diminished too much.

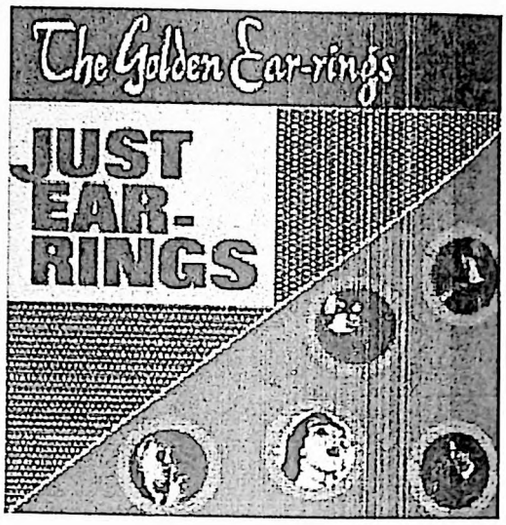
The end of the Golden Earrings as a beat group comes when vocalist Frans Krassenburg is replaced by Barry Hay in july 1967. Frans had never been a great live performer and the others felt that it detracted from their popularity. From a beat perspective this last replacement was bad because the Earrings had been a great team, and this ended with Frans' dismissal.
In a way his dismissal was the result of an inevitable process, as Frans belonged more to the pop-side the Earrings showed on their records than to the rawer side they showed in the live performances, which was the direction the other Earrings wanted to move to.

That their new direction and line-up changes in were not easy for the band is proven by the fact that the first few albums with Barry are rather disappointing. Then comes *Radar Love* and the band is on its way to progressive rock mega-stardom.

Eventually it all worked out very well for the Earrings of course, as they are now enjoying their 39th year of success in the music business.

The Records

Because that's what is all about …



Please go/Chunk of steel (1965)

The 1st Earrings single. A great record which is justifiably still played quite often on Dutch radio. It has some great harp and rather out of tune vocals. The story goes that the Earrings went to their manager the day after the recording to demand that the single should have been retracted because of the vocals. He refused but promised the Earrings that for the next single they would go to London to record.

Fans did not feel bad about the vocals anyway, as the single was a great success and stayed in the Dutch charts for 20 weeks.

The B side is a sort of 60s punk song with quite unintelligible vocals. One of the best things they've ever done, in my opinion.

The supposedly 2nd single, *Lonely everyday / Not to find,* which had been recorded at the same time as *Please Go,* was eventually retracted, but it's not completely clear why.

7 singles of the 500 or so that had already been pressed survive and that single is now the Earrings' most collectable record.

Lonely everyday can be found on ..

Just Earrings (LP, 1965)

The 1st beat album by a Dutch group, and it has quite a high standard.

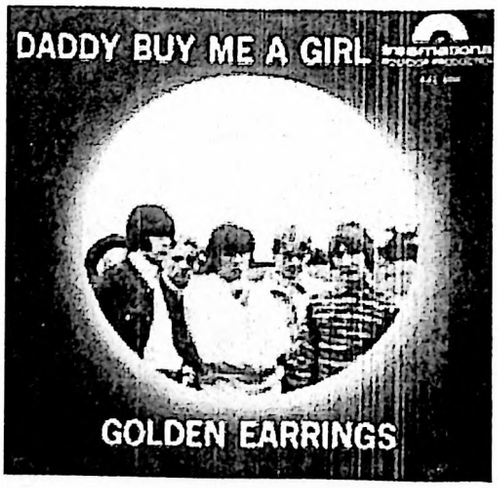
The album contains a mixture of Beatles-style ballads and up-tempo beat songs. It contains 11 originals and a cover of *Sticks and stones.*

My personal favourites are the *No need to worry* which has a great bass line and guitar, and *Lonely everyday.* But all the tracks are okay and have great vocal harmonies.

The ugly cover of the record was designed by their manager.

That day/The words I need (1966)

A stunning record. Absolutely one of the best Dutch beat singles ever. The Earrings went to London and recorded this in the Pye studios and it shows. The Earrings excel themselves with this record. It went to number 2 in the Dutch charts, and it would have been no. 1 if not for some plain cheating by the people compiling the charts, who added sales of the Beatles and Overlanders versions of Lennon-McCartney's *Michelle* together. This total was just higher than the sales of *That Day.*



Then come 3 absolutely okay but not extremely surprising singles.

They are all typical songs for the era, showing that the band had its finger on the pulse of the pop music of the day.

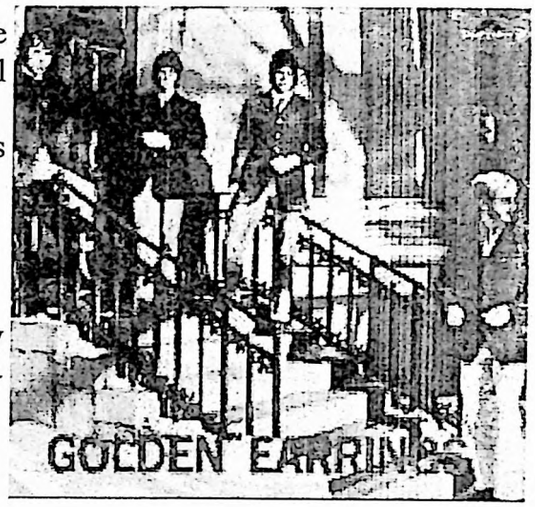
If you leave me/Waiting for you (1966)

If you leave me is a pleasant upbeat pop song. It got to number 9 in the charts. *Waiting for you* has nice fuzz guitar and vocals.

Daddy buy me a girl (1966)
A slower pop song with great vocals. No 12 in the charts.

Don't run too far (1966)
A typical song for the era. Nice arrangement with horns.
No 14 in the charts.

Winter Harvest (LP, 1967)
Recorded in the winter of 1966, released early 1967.
One of the best late Dutch beat albums. Influences include the Who and the Small Faces, but the music is quite original. All 14 tracks are own compositions and show the Earrings are more mature than on their 1st LP.
The album was recorded in just 2 days on 4 track tape. The band got up at 7 and recorded from 8.30 AM to 9 in the evening.
Highlights of the record are *Happy and young together* which could have been made by the Who and *There will be a tomorrow,* but everyone will have his own favorites.
Another ugly cover though. Why the faces of the Earrings are purple has never become clear to me.



In my house (1967)
Great song with a piano beat, Frans singing his heart out and a groovy hammond solo. It went to No 10 in the charts. It is also featured on *Winter Harvest*.

Sound of the screaming day (1967)
The last superb single with Frans Krassenburg.
The arrangement with flutes and a horn section is again typical for the time, showing once again that the Golden Earrings were very sensitive to changes in the musical taste. It went to no. 4 in the charts.

Conclusion

Dutch 60's beat groups like the Outsiders and the Q65 have become fashionable and collectable again for international fans of beat music. The Golden Earrings records up to 1967 have not found the same critical acclaim, but are in my opinion also well worth checking out if you like well-sung pop-beat records.
The relative lack of interest might be partly because the Golden Earrings were quite successful at the time and partly because the Earrings' early sympathetic beat efforts have been snowed under by the monolithic progressive stadium rock they produced in the 30 years that followed.
So if you love Dutch beat and want to try something else get your hands on either or both of the first 2 Earrings albums, or the singles 1965-1967 collection (cross out the unnecessary picture of Barry Hay on the front). All 3 have been issued on CD and are (in Holland at least) cheap and easy to come by.

It is a pity, though, that there have never surfaced any bonus tracks or alternate recordings … Is this because everything that was recorded was released? It is hard to believe that nothing was discarded when one looks at the consistent high quality of the Earrings' records.
I have heard a rumour that there were about 8 more tracks recorded by the Earrings in 1967 which were never used because the lead was sung by Frans Krassenburg just before he was replaced.

What happened to the Earrings band members?
George Kooymans and Rinus Gerritsen are still playing and having success in the Golden Earrings. Peter de Ronde went on to become director of a software distribution firm. Fred van der Hilst graduated as an actor, and was for many years director of a large theatre complex. Frans Krassenburg works in the social security office of the Hague. Jaap Eggermont is a succesful record producer who gave the world *Stars on '45* among others jewels.

Jan Herman Veldkamp, Groningen, Netherlands, May 1999
Jan Herman is also known as Stringwrecker, guitarist/vocalist of Dutch beat band the Waistcoats (please see the referred article inside this zine), who have been known to play the odd early Golden Earrings songs live.

Left: The Golden Earrings pose with their fave heroes, while supporting the Kinks during one of their visits in The Nederland.

The Golden Earrings in 1965 ! (Record cover photographic sessions).

The Action

http://freespace.virgin.net/martin_payne2/

The **Action** were formed in Kentish Town, North London in late 1963. The band consisted of Reggie King (vocals), Alan King (rhythm guitar), Mike Evans (bass), Roger Powell (drums) and Pete Watson (lead guitar). The band first worked as a backing group as **Sandra Barry and the Boyfriends**, later shortened to Sandra Barry and the Boys. The only single released by this line-up, before Pete Watson joined, was not a big-seller.

Sandra later started a solo career with the Boys retaining their name. They worked briefly with Kenny Lynch (later to work with the Small Faces) who produced both side of the Boys' debut single. Both sides of the single were written by Reggie King but, again, it was not a strong seller.

The Boys changed their name to The Action in 1965 about the same time that Pete Watson joined as second guitarist. Much of the Action's live set consisted of their excellent interpretations of Tamla Motown material. Reggie King had a fine white soul voice. Paul Weller said on his sleeve notes for the anthology issued in 1981 *The Ultimate Action*: "*Alongside Steve Marriott I reckon Reggie King stands as one of the best of the white soul singers, in some ways his rich, smooth voice sounds a lot more natural than Marriott's*".

The Action attracted the attention of George Martin, the Beatles' producer. He signed the band to his new AIR Studios. The band's debut as the Action was two soul standards on Parlophone Records, *Land of 1,000 dances* coupled with *In my lonely room*, a Martha and the Vandellas song. This was followed by another Motown cover, the Marveletes' *I'll keep on holding on*. These two singles showed just how strong the band was at covering Motown material with Reggie King's voice and the band's harmonies being outstanding. The third single *Baby you've got it* was backed with the Temptations' *Since I lost my baby*.

Two Action originals made up the next single. These were pure pop songs that leaned heavily on the band's vocal harmonies. However, they reflected a change in style away from soul more towards the American West Coast sound. This shift is thought be some people to partly explain the non-appearance of the group's debut album as it may have focused more on the band's earlier style.

The final Action single was the excellent *Shadows and reflections* that again showed the band's harmonies at their best. Demos for an album called *Brain* were recorded although this was never released.

Pete Watson left the group in 1966 to be replaced by Ian Whiteman who was replaced himself by Martin Stone the following year. Martin Stone remained with the band for a few months before Ian White-

man rejoined the band. The group then became **Azoth**, reverting to the Action and then **Mighty Baby**. Reggie King made an album for United Artists and Alan King played with Ace who had a number one hit in America with *How long*.

The Action was a band that never managed to translate its strong live club following into record sales. In many ways they were a much stronger band on the scene than the Who or the Small Faces and had a strong Mod following around the country. Nevertheless, a strong legacy is available today on a number of compilation albums.

The Action Discography

Singles

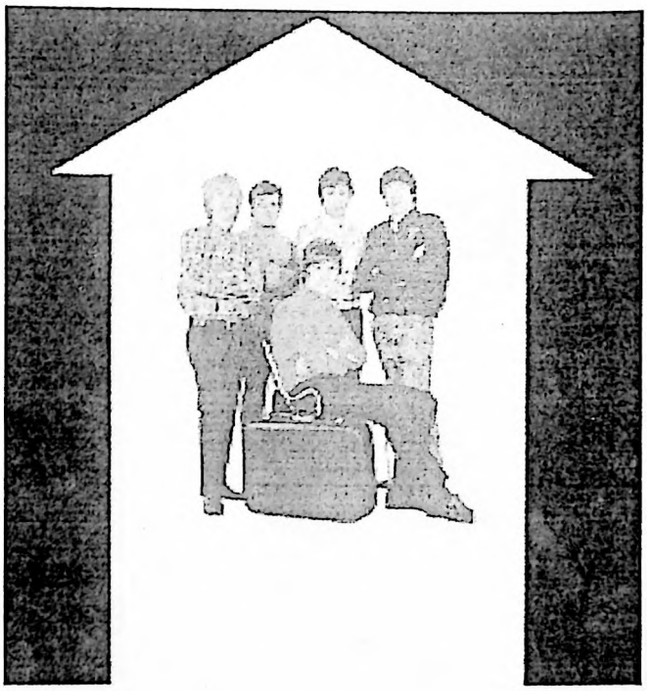
Sandra Barry and the Boys
•Really Gonna Shake/When We Get Married (Decca)

The Boys
•It Ain't Fair/I Want You (Pye)

The Action
•Land of 1,000 Dances/In My Lonely Room (Parlophone)
•I'll Keep On Holding On/Hey Sah-lo-ney (Parlophone)
•Baby You've Got It/Since I Lost My Baby (Parlophone)
•Never Ever/ 24th Hour (Parlophone)
•Shadows and Reflections/Something Has Hit Me (Parlophone)
•Harlem Shuffle/Wasn't It You? (Hansa)
•I'll Keep On Holding On/Wasn't It You (Edsel)
•Since I Lost My Baby/Never Ever/Wasn't It You (Edsel)
•Shadows and Reflections/Something Has Hit Me (Edsel)
•Hey Sah-lo-ney/Come One Come One With Me (Edsel)

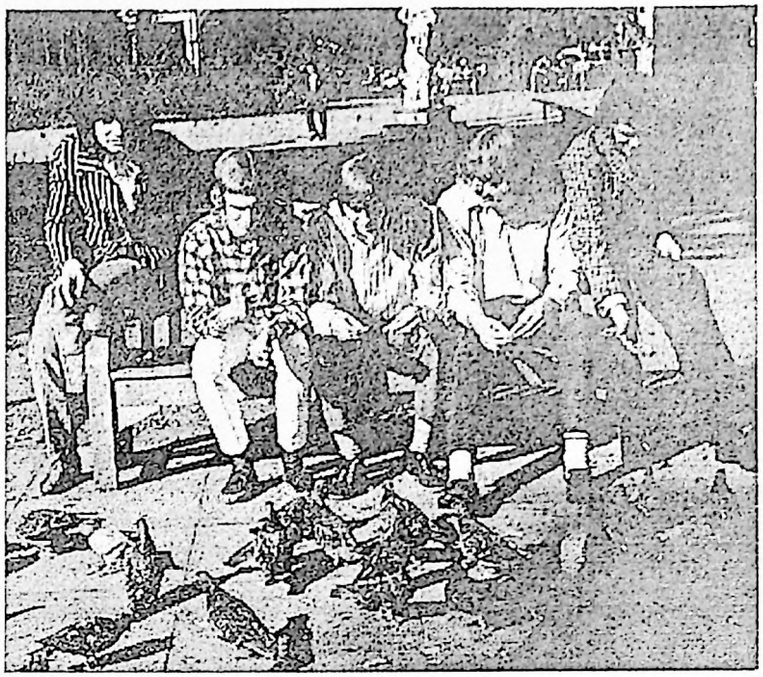
Albums
•The Ultimate Action (Edsel ED101, 1981)
•Actions Speak Louder (Castle DOJOLP 3)
•The Ultimate Action (1990)
•Brain (Autumn Stone Archives, 1996)
•Rolled Gold (Dig the Fuzz Records, 1997)

The last minute news want the Action together again for the 1999 International Mod Rally in Cattolica (near Rimini), Italy.
The Action will play on Sunday 19th of September with the original lineup for the first time ever in Italy ! So now you have a last chance to see them on stage, if you were too young (like me) in the 60s !



THE BIRDS

http://freespace.virgin.net/martin_payne2/



The **Thunderbirds** were formed at art college in 1964 by five members who all came from West Drayton, Middlesex. The original line-up was Alistair McKenzie on vocals, Ronnie Wood on guitar, Tony Monroe on guitar, Kim Gardner on bass and Pete McDaniels on drums. They later shortened their name to simply the **Birds** and their style of Motown-influenced was very popular on the pub and club circuit. They signed to Decca Records and made three singles in 1964-1965.
They had two claims to fame during their brief career. Firstly, they starred in a horror film called *The Deadly Bees*. They also had a legal battle with The Byrds over the use of the name.
The group split in 1966. Kim Gardner joined the Creation and he was later followed in this group by Ronnie Wood. A later single was released called *Say those magic words* and was credited to the Bird's Birds.
A vinyl album released in 1997 contained w a wealth of Birds tracks including demo versions of two songs. The sound quality is a bit "iffy" in places.
Kim Gardner later formed Ashton Gardner & Dyke. Ronnie Wood carried on playing guitar with well-known groups including the Jeff Beck Group (on bass), The Faces and The Rolling Stones. Kim Gardner now owns a bar and restaurant in Hollywood called The Cat & The Fiddle.

The Birds Discography
Singles
- You're On My Mind/You Don't Love Me (Decca F12031)
- Leaving Here/Next in Line (Decca F12140)
- No Good Without You Baby/How Can It Be (Decca F12257)
- Say Those Magic Words/Daddy Daddy (Reaction 591005)

EPs
- French EP: No Good Without You Baby/How Can It Be/Leaving Here/Next In Line (Decca 457-114) (Also released by Eva Records in 1990)
- These Birds Are Dangerous: You're On My Mind/You Don't Love Me/ Leaving Here/Next In Line/No Good Without You Baby/How Can It Be (Edsel NEST 901)

LPs
- Say Those Magic Words: You're On My Mind, You Don't Love Me, Leaving Here, Next in Line, No Good Without You Baby, How Can It Be, Say Those Magic Words, Daddy Daddy, You Don't Love Me, You're On My Mind, Daddy Daddy, The Doll Who Said No (Beat Records 1997)

Birds Tracks Available on CD
The In Crowd.
Includes Leaving Here.

Maximum R 'n' B
Includes You Don't Love Me.

SPENCER DAVIS GROUP

www.webcom.com/spencer/welcome.html

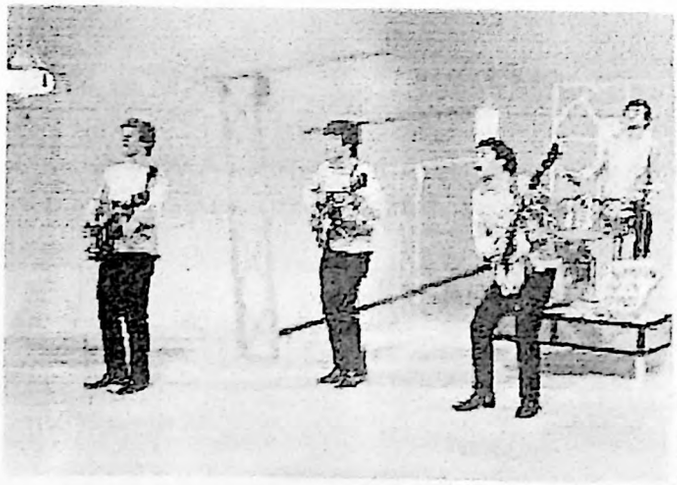
Muff Winwood, Peter York, Steve Winwood, Spencer Davis

A Bit of History

This rock star from Wales, who created the famous Spencer Davis Group in 1963, has close to a dozen Top 10 hit songs, including *Gimme some lovin'*, *Somebody help me*, *I'm a man*, and *Keep on runnin'*, helping to bring British rock 'n roll to the rest of the world.
With fluency in German, French and Spanish and a degree in modern languages, Spencer left his teaching career and began his music career in Birmingham with drummer, Pete York, and brothers Steve and Muff Winwood. This demonstrated the start of his remarkable ability for musical matchmaking.

Touring with the Rolling Stones and The Who when they were still working clubs, having after-hours drinks with Beatles, John and Paul and the lads, jamming with Charlie Watts and Long John Baldry and Jack Bruce were heady days for Spencer. When the hits started to come one after the other, his momentum spurred major US success.

Moving to America in 1970, Spencer went on to record a now-hard-to-find solo album, then played in an acoustic blues band, which included Richard Landis (former Juice Newton producer and manager) and Peter Jameson. Demonstrating a skill and understanding of the way the music business worked, he began to work as a consultant for a California video company, with Linda Ronstadt as one of his projects. By the mid-'70s Spencer worked at Island records (his group's label) and, as a recording company executive, worked to further the profiles of people like Robert Palmer and Bob Marley.
In the early '80s Spencer was head of A&R for a Hollywood-based independent label. The itch to play in a band again was coming back. That's when he made his next album, *Crossfire*, with guests like Dusty Springfield, Flo and Eddie, and Booker T. Jones. That's also when he did projects with a Spokane group called USK and Canada's Downchild Blues Band.



In 1984 Spencer was back on the road with his own band in America. Then came European and Middle Eastern tours with Pete York, plus British rock legends, Brian Auger and Chris Farlowe. It was during this time he recorded pioneering CD albums for German and Swiss release.

By 1987 he was performing over 100 shows a year. For a rock and roll who's-who, he made guest appearances with the Grateful Dead, Gary US Bonds, Levon Helm (The Band), Springsteen's E Street Band, Peter Noone (Herman's Hermits), Downchild, and Alvin Lee (Ten Years After).
In the early '90s, audience watched Spencer pick up the pace at club and concert tours. His stature as a rock and roll "legend" also opened doors to a wide variety of benefits, telethons and special TV and radio appearances. Days on the road increased, as did the fans, while Spencer criss-crossed the US and Canada and Europe concerts, too!. Some included opening acts for Hall & Oates and the Marshall Tucker Band.

His guest appearances on TV and radio talk shows mounted throughout most of the 1990 when Spencer became involved promoting the definitive collection of Michael Cooper's photos in the book, "Blinds and Shutters", with Spencer being one of many contributors to the book. He also managed to tour with his own group

through Australia, the US, Canada, and Japan during this time.

In 1993, Spencer united with three other famed musicians to form one supergroup, The Classic Rock All Stars. These legendary players from the Golden Age of rock music included Mike Pinera of Iron Butterfly and of Blues Image, Peter Rivera of Rare Earth, and Jerry Corbetta of Sugarloaf. The group released a CD together, titled, *The Classic Rock All Stars* and they toured through the U.S., Canada and Japan.

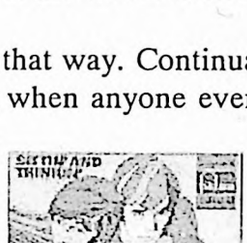
Recently, in September 1995, Spencer left CR to tour Europe with his (European) Spencer Davis Group where he is joined with original member, Peter York. The group unites every year there to perform TV specials and concerts in front of large audiences.

As Spencer's fans grew in increasing numbers, he signed a new record deal this year with CMC who plans to release the recent recording initially throughout Europe. With a mix of many new originals, old hits and classic songs written by other artists, this album is targeted to be a hit.

Spencer's songs continue to live on in movies, such as: "Iron Eagle", "Big Chill", "Mr. Destiny", "Days of Thunder", "Mr. Holland's Opus".
The mid '90s also landed him on TV commercials, industrials and a co-starring role in the hit series "Married With Children." His most recent appearance this year was made on the TV special "The History of Rock and Roll".
Spencer's popularity created even further new directions. Currently co-hosting a TV show called "Desert Rock TV" produced by ShoPro, Spencer once again continues his travels, only this time interviewing major rock bands.

His contributions to music history have created a constant demand for this legendary musician that encompasses all areas of the music industry. His teaching status as professor in the early days before his music career has brought him full circle into delivering lectures. These lectures are intended to provide insight into the music business, as well as entertain the audience with his first-hand knowledge and experience of rock history.
1997, see Spencer taking off on one of the busiest schedules yet. He is about to embark on the annual Spring tour with Pete York, original drummer of the Spencer Davis Group. The group will be going to Germany, England, and stopping off in Birmingham to play at the world famous Ronnie Scott's Club.

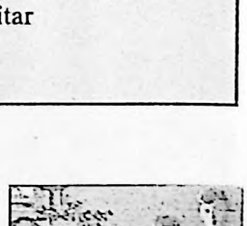
Spencer may be a legend, but he doesn't act that way. Continually excited by the music scene, he claims *I'm having more fun now than I ever did!*. And, when anyone ever wondered if Spencer is doing a 'come-back', they discover that he's never left. That's



Spencer Davis Group original line-up:
Spencer Davis - vocals, guitar
Steve Winwood - vocals, guitar, keyboard
Muff Winwood - bass guitar
Pete York - drums

DISCOGRAPHY 1965 - 1967

1965
SITTIN' AND THINKIN'
(UK, Fontana)
My Babe / Searchin' / I'm Blue / I Can't Stand It / Jump Back / Midnight Train / Dimples / Every Little Bit Hurts / Sittin' And Thinkin' / Here Right Now / It's Gonna Work Out Fine / It Hurts Me So



THEIR FIRST LP
(UK, Fontana)
My Baby / Dimples / Searchin' / Every Little Bit Hurts / I'm Blue / Sittin' And Thinkin' / I Can't Stand It / Here Right Now / Jump Back / It's Gonna Work Out Fine / Midnight Train / It Hurts Me So

BEAT WITH SOUL
(D, Fontana)
Look Away / Please Do Somthing / Keep On Running / Strong Love / Georgia On My Mind / Sittin' And Thinkin' / My Babe / This Hammer / Dimples / Midnight Train / Every Little Bit Hurts / I'm Blue / I Can't Stand It

1966
SECOND ALBUM
(UK, Fontana)
Look Away / Keep On Runnin' / This Hammer / Georgia On My Mind / Please Do Something / Let Me Down Easy / Strong Love / I Wash My Hands In Muddy Waters / Since I Met You Baby / You Must Believe Me / Hey Darling / Watch Your Step

AUTUMN '66
(UK, Fontana)
Together Til The End Of Time / Take This Hurt Off Me / Nobody Knows When Your're Down / Midnight Special / When A Man Loves A Woman / When I Come Home / Mean Woman Blues / Dust My Blues / On The Green Light / Neighbor Neighbor / High Time Baby / Sombody Help Me

1967
SPENCER DAVIS GROUP Featuring Stevie Winwood
(D, Fontana)
Gimme Some Lovin' / Watch Your Step / I'll Drown In My Own Tears / Stevie's Groove / It Hurts Me So / I Can't Get Enough Of It / Searchin' / Let Me Down Easy / You Must Believe Me / Blues In F / Hey Darling / Goodbye Stevie

WHEN I COME HOME
(UK, United Artists)
Soundtrack with different artists
Taking Out Time / Every Little Thing / Virginals Dream / Looking Back / Picture Of Her / Just Like Me / Waltz For Caroline / Possession

THE MASCOTS

By Hitomi Hishikawa (*www.kiwi-us.com/~hitomi/*)

Stefan Ringbom: *guitar and vocals*
Gunnar Idering: *guitar and vocals*
Anders Forsslund: *bass and vocals*
Rolf "Boffe" Adolfsson: *drums and vocals*
Kjell Jeppsson: *drums*

The following article is translated from the Swedish Discography book *Stora Popboken*. I love the Mascots, but I haven't much information about them, but I love thier early years .

The Mascots were a group of young boys who went to Adolf Fredrik Music High School where they studied Beethoven and Bach in the daytime, and pop in the evenings.

It all started at Adolf Fredrik, where Gunnar Idering and Anders Forsslund played together with another pupil, Anders "Henkan" Henriksson. Behind the drums sat Kjell Jeppsson who, many years later, was to become the Mascots drummer. Henkans' piano didn't quite fit the Mascots "Beatles style", so he quit the band. Idering and Forsslund soon found Stefan Ringbom who became a member of the band, and they called themselves Western Trio and played songs by the Kingston Trio and the Shadows.

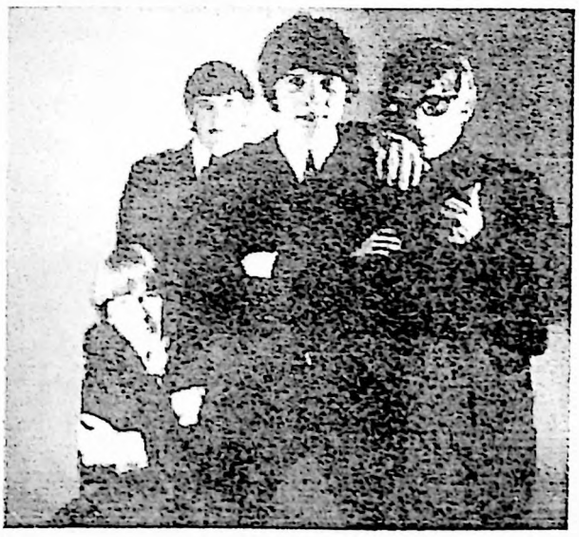
Later on they called themselves the Mascots. A few years later they saw a a young guy playing the drums in the school band, and they immediately realized that he had to become a fourth member of the Mascots. So with Rolf "Boffe" Adolfsson the Mascots were now a complete band.

When they saw the Beatles on stage in October 1963, they realized that this kind of sound was the right thing to play. The Mascots made the charts in spring 1964 when they won the contest *"Nalens Twistbandstävling"* (Twist Bands Contest). Three weeks earlier they had been voted out in *"Sveriges Radios Popbandtävling"* (Swedish State Radio Pop Band Contest). At the Nalen, a well known dance and pop stage in Stockholm at the time, the audience voted, not "the jury of experts", as it was in the Radio contest.

In July the Mascots had the opportunity to open for the Beatles in front of 10.000 visitors at Johanneshov, a football stadium in Stockholm. Before this, they had released their own single *I Like My Bike*, a travesty of a song with *I love you* in the lyrics. But it happened to be the B-side, *Yes I Know*, which reached number 15 in the *Tio I Topp* (Top Ten).

The second Mascots' single, *Lyckan* (Happiness), was a flop. But with the third single, *Baby, Baby*, they were again voted on Tio I Topp(Top Ten).

During the years 1964-1966 the Mascots were one of the most popular bands, despite of ever having made a real big hit. The best singles during this period were *A Sad Boy*, *Words Enough To Tell You* and *Nobody Crying* which got great reviews in magazines as *Bildjournalen*, where the critic thought that this maybe was the best song ever from the Swedish Pop Wave. Not to forget *I Want To Live* which maybe was the most experimental song at the time.

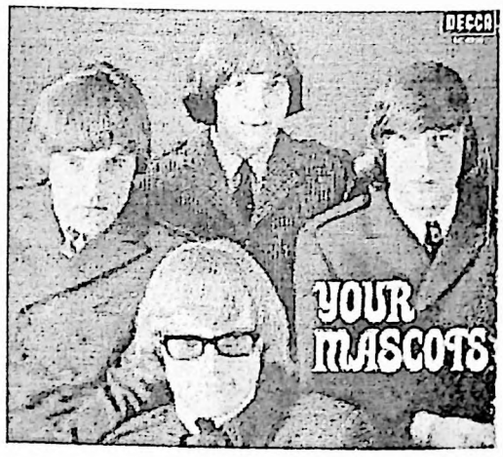


The Mascots sometimes wrote songs under the pseudonym of "M. Fair" as "fair" were the initials of the band members. After 1966 people heard too much from the Mascots anymore. Some of the members were bored with being pop stars, and they couldn't tour as much as they wanted because of the schoolwork.

During an interview, the Mascots said they had a dream about participating in a TV show where they could express their feelings about the music business, but when this finally happened the broadcast was cut before it could be aired.

In 1966 a British record company wanted to try to make the Mascots popular in the UK but demanded that the name should be changed to "Swedish Design". But this idea was refused by the Mascots.
In 1967 "Boffe" Adolfsson was temporarily replaced by Lasse Sandgren, later he came back but he became the lead singer and Kjell Jeppsson joined the band on drums. By now the Mascots had quite a lot of releases, but the singles from 1966 and 1967 didn't sell very well. The band continued to develope all the time, and songs like *The Girl That You Are*, *Since You Broke My Heart*, *You Could Be My Friend* and *Tell Me Lady* really should have sold better. The best was their version of *Stewball*, which became the Mascots last hit in the Top Ten. The second album *Ellpee* is pretty good, despite the poor recording quality. The Mascots tried to make it in the beautiful world of the movies, and wrote the soundtrack to the movie "*Het Snö*" (Hot Snow), starring Sven-Bertil Taube and "Grynet" Molvig. The movie may be categorized as a drug thriller. The single *Zigenare* which was partly released under the name of the Mascots, was really an excerpt from a theatre production. Stefan Ringbom wrote the music, but it wasn't really at all a production by the Mascots.
During the end of the 60s, the Mascots members became more and more interested in politics and they were engaged in the Vietnam anti-war movement.
In midsummer 1969 the band made its last appearance. Right after the gig, they went to Luleå to perform in a play about the workers at Norrbottens Järnverk (a steel company). Some of the members were also engaged in "Fria Proteatern". Stefan Ringbom and Anders Forsslund have continued working with music, as has Gunnar Idering who became a music teacher (as well as teacher in the arts). Rolf "Boffe" Adolfsson became actor at "Dramaten" (Royal Swedish Drama Theatre).

Many thanks to Janne T. for the transaltion.



MASCOTS, 1964-68!

BARBARA STEELE

The Queen of Terror and Beauty

This British actress is revered by her fans for her talent, emotional range, wit, intelligence, erotic sexuality, and a beauty that is mysterious and unique. . . her face can be either evil or sweet, depending on the beholder.

Barbara Steele was born in Trenton, Wirrall, England, on 29th December 1937 and she firstly studied to become a painter. She became involved in acting and film in the late 1950's. In the striking beauty of Barbara's asymmetrical features – long black hair, large green bulging eyes, flaring nostrils, high cheekbones, sensuous bottom lip and small pointy chin – can be found the reasons of young male fear and desire. Fittingly, one of her credits is entitled *The Long Hair of Death* (1964)!

Barbara Steele was often more than she initially seemed: her typical roles included playing outwardly respectable women who are actually murderously scheming adulteresses (Roger Corman's *The Pit and the Pendulum* in 1961; *Terror-Creatures from the Grave* in 1965); ordinary European tourists who become possessed by long-dead witches (*An Angel for Satan* in 1965; *The She-Beast* in 1966; and *The Curse of the Crimson Altar* in 1967); and some beautiful victims who endure horrific treatment: she has been bled, burned, disfigured, electrocuted and tortured.

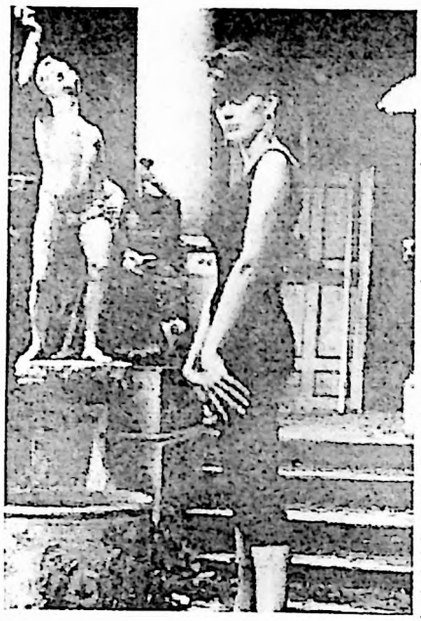
Proving that she can also be deadlier than the male, she often returns from the grave to exact her revenge on the man who did her wrong or his descendants.

Barbara Steele was training to become a painter when she became interested in acting, joining an English repertory company in 1957. She began in small parts in mostly forgettable films (*Bachelor of Hearts*, 1958; *Your Money or Your Wife*, 1960) and only gained notice when she landed the starring role in the Italian horror film *Black Sunday/The Mask of Satan* (1960). Directorial debut of cinematographer Mario Bava, this genre great classic was an exquisitely photographed and atmospheric story of a witch who vows to return for revenge before having a spiked mask hammered onto her face. Subsequently burned at the stake, the witch returns over a century later to possess the soul of a young princess. Steele was mesmerizing in both roles and a genre star was born, despite her voice being dubbed by another actress for international audiences.

Steele was featured in the USA in Roger Corman's rousing take on Edgar Allen Poe's *The Pit and the Pendulum*.

Federico Fellini used Barbara in a small but memorable role in his acclaimed *8 1/2* (1963). She made the most of the role of Gloria, the mistress of one of the filmmaker protagonist's friends. Reportedly Fellini wanted to further utilize Steele's strange charms but she had to leave Rome to start work on *The Horrible Dr. Hitchcock* (1962), in which she played the unfortunate wife of a necrophiliac doctor. The latter's success led to her typecasting in the horror genre and she more often than not appeared in Italian productions in which her voice was dubbed.

A change of pace came with German filmmaker Volker Schlondorff's *Young Torless* (1966), in which Steele played what is said to be her favorite role: a prostitute visited by a



young boarding school student in Germany. American TV also afforded her some less gruesome assignments with guest shots on *Secret Agent*, *I Spy* and *Night Gallery*.

For many years, Barbara was married to screenwriter James Poe (*Around the World in 80 Days*; *Lilies of the Field*) who wrote an excellent role for her in *They Shoot Horses, Don't They?* (1969). Reports vary as to whether the role ended up going to Susannah York or was whittled away by director Sydney Pollack. The end result was that Barbara was unable to escape the genre that had won her a devoted following. Among her fans was filmmaker Jonathan Demme who lured her back to the screen after a six year absence with an oddball role in his exploitation flick *Caged Heat* (1974). She was McQueen, the wheelchair-bound, repressed lesbian, sadistic warden of a women's prison.

David Cronenberg also used her well in *They Came From Within* (1975), in which she does her part to spread virulent sexually transmitted parasites. Louis Malle's *Pretty Baby* (1978) put her back in the brothel while director Joe Dante cast her in a more heroic role in the witty thriller *Piranha* (1978). Barbara retired from features after the death of her by then ex-husband Poe in 1980. She resurfaced as both associate producer and performer in Dan Curtis' successful miniseries *The Winds of War* (ABC, 1983). Having apparently enjoyed working with Curtis, Barbara joined the cast of his revival of the beloved 1960s supernatural *Dark Shadows* (NBC, 1991), where she returned to the horror genre in memorable style playing Dr. Julia Hoffman, devoted to curing Barnabas Collins (Ben Cross) of the affliction of vampirism.

The Barbara Steele Attempted Filmography

Bachelor of Hearts (1958) Directed by Wolf Rilla. A German student is a victim of an exclusive social club known as the Dodo Club.

Sapphire (1959) Directed by Basil Dearden. A beautiful woman is found murdered. As police begin their investigation, they discover that the girl was black, though passing as white, and pregnant by her white boyfriend. Barbara has a tiny role as a friend of the murdered girl.

The 39 Steps (1959) Directed by Ralph Thomas. British remake of the 1935 Hitchcock film.

Your Money or Your Wife (1960) Directed by Anthony Simmons. Also stars Peggy Cummins and Donald Sinden.

The Mask of Satan (1960) aka **Black Sunday, Revenge of the Vampire, The Demon's Mask, House of Fright** Directed by Mario Bava. Also stars John Richardson, Ivo Garrani, Andrea Checchi, and Arturo Dominici. The masterpiece of the 60s European horror genre! Based on Gogol's story *The Vij*, about the one day in each century that Satan roams the earth. Witch Steele is executed at the beginning of the film by being branded, having a mask nailed to her face (a frightening sequence even now), and being tied to a stake to be burned alive by her own brother. A freak rain storm prevents her burning, and she is buried in the tomb of her ancestors. Before dying, she vows to return to seek vengeance on her brother's descendents. 200 years later, she returns to claim a descendent who bears a striking resemblance to her (also played by Steele).

Beautifully atmospheric, with an abundance of shadows and fog, not to mention a cobwebby old castle with secret passages and trap doors. The European and American versions of this film have different soundtracks, and the European version runs a bit longer, with a small amount of violence left intact. The American version has different dubbing and a musical soundtrack by Les Baxter. Steele's actual voice is not heard in either version. *Mask of Satan* is considered a classic, and it's easy to see why.

The Pit and the Pendulum (1961) Directed by Roger Corman and scripted by Richard Matheson. Also stars Vincent Price, John Kerr, and Anthony Carbone. It's Barbara Steele's first American film. After the success of *Black Sunday*, Roger Corman's AIP Pictures brought Steele to America to make *The Pit and the Pendulum*, a follow-up to its hugely successful *House of Usher*. It went on to become the most successful of Corman's Poe series. Set just after the Spanish Inquisition, Vincent Price believes he has buried his wife (Steele) alive. Slipping into madness, becomes convinced that he is his dead father, a formerly vicious inquisitor. Steele, not really dead at all, plots to kill Price with the help of her lover. The creepy, cavernous torture chamber, including the incredible pen-

dulum, are, quite simply, visually stunning.

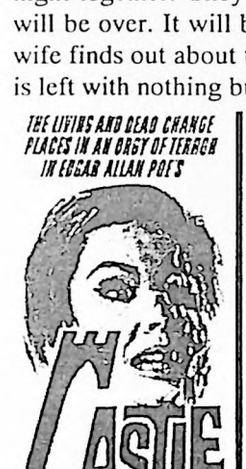
Upstairs and Downstairs (1961) Directed by Ralph Thomas. Also stars Mylene Demongeot, Michael Craig, Claudia Cardinale, and Anne Heywood. After marrying the boss's daughter, a man hires a live-in domestic. He soon finds good help is hard to come by and things then start to get complicated.

The Terror of Dr. Hichcock (1962) aka **The Horrible Dr. Hichcock, The Terrible Secret of Dr. Hichcock, Raptus.** Directed by Riccardo Freda. Also stars Robert Flemyng. The year is 1885, and necrophiliac Dr. Hichcock likes to drug his wife for sexual "funeral games". One day he accidentally administers an overdose and kills her. Several years later he marries again, this time to Barbara Steele. Hichcock tries to bring his first wife's rotting corpse back to life with the blood of his new bride. A strange but very good film. The European version was considered too bad for American audiences and 12 minutes were cut.

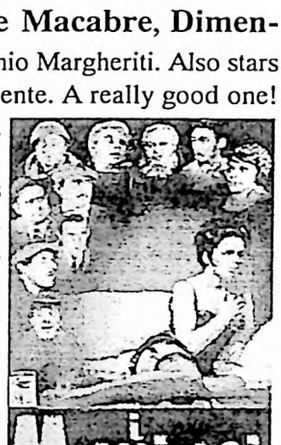
8 1/2 (1962) Directed by Federico Fellini. Also stars Marcello Mastroianni, Sandra Milo, Claudia Cardinale, and Anouk Aimee. This is Fellini's brilliant semi-autobiobraphical film about successful film director Guido Contini, who has run out of ideas for a new film and of the many women in his life. Barbara Steele plays Gloria, the mistress of one of Contini's friends in a small but juicy role. Fellini had planned on using Steele more in this film but she had to leave Rome to work on *The Terror of Dr. Hichcock*. This is one of the few times we hear Steele's real voice.

The Ghost (1963) aka **Derniere Phase** Directed by Riccardo Freda. Also stars Peter Baldwin, Elio Jotta, and Harriet White. Follow-up to the first *Dr. Hichcock* finds the doctor crippled. Unfaithful-wife Steele and lover Baldwin kill him and find themselves haunted by his ghost. Meanwhile, double-crossing Baldwin and Steele's housekeeper plot against Barbara.

Un Tentativo Sentimentale (1963) aka **Amours Sans Lendemain** Directed by Pasquale Festa Campanile and Massimo Franciosa. Also stars Franciose Prevost, Jean Marc Bory, Leticia Roman, Gioulio Bosetti, and Gabriele Ferzetti. Dino and Carla, both married, incidentally meet and spend the night together. They make a deal: if one of them will not go to the following appointment, everything will be over. It will be Dino who does not show up, but they see each other at another occasion. Dino's wife finds out about the affair and is willing to 'give' her husband to the woman. Dino is not courageous enough to choose, and Carla is left with nothing but disappointment.


THE LIVING AND DEAD CHANGE PLACES IN AN ORGY OF TERROR IN EDGAR ALLAN POE'S
CASTLE OF BLOOD
BARBARA STEELE GEORGE RIVIERE
A COLUMBIA PICTURES RELEASE

Castle of Blood (1963) aka **Castle of Terror, Danza Macabra, Danse Macabre, Dimensions in Death, Terrore, The Long Night of Terror** Directed by Antonio Margheriti. Also stars George Riviere, Margrete Robsahm, Henry Kruger, Montgomery Glenn, and Sylvia Sorente. A really good one! Supposedly based on an Edgar Allen Poe story. Poe(!) and Lord Blackwood bet with writer Riviere that he can't spend the night alone in a haunted castle on All Soul's Eve. On that night, the deaths of eveyone who has ever died there are re-acted. He meets Steele and wants to save her until he discovers that she has no heartbeat and is, in fact, already dead! The living dead plot to kill Riviere for his blood. The next morning he is found by Poe and Blackwood impaled on a fence outside the castle. The racy full-length version, released only in France, runs 5 minutes longer than the American and Italian o n e s .



The Monocle (1964) aka **Le Monocle Rit Jaune** Directed by Georges Lautner. A French comedy/spy drama about strange facts in Hong Kong. Barbara Steele plays the typical beautiful woman role that seems to be in every spy film. While this film is certainly not art, it is an enjoyable distraction.

The Maniacs (1964) aka **Beautiful Eyes** Directed by Lucio Fulci, also stars Walter Chiari, Enrico Maria Salerno, Franco Fabrizi, and Raimondo Vianello. An old-dark-house type comedy that features many popular Italian comedians of the time. If you're lucky enough to find a copy or to see this film, you'll find none of Fulci's latter-day trademark gore.

Tre Per Una Rapina (1964) Directed by Gianni Bongiovanni.

Les Baisers (1964) aka **Una Voglia Matta di Donna** Directed by Claude Berri, Bernard Toublanc-Michel, and Jean-Francois Hauduroy.

The Long Hair of Death (1964) aka **La Sorciere Sanglante** Directed by Antonio Margheriti. Also stars Robert Rains and Jean Rafferty. In a 15th-century European feudal village, Steele's mother is accused of witchcraft and burned alive. Steele knows a secret about her mother's accusor (the lord) and is killed as well. A much younger sister is spared and taken in by her mother's killers at the great castle. Several years later, once she is of age, she marries the lord's worthless son. Steele then mysteriously reappears (during a brutal thunderstorm!) as a deadly plague sweeps through the town. Being that the roads are dangerous for a lone lady, she is implored to stay at the castle until she can be safely escorted out to her destination. This one's so full of twists and clever confusion that it's necessary to see it more than once to really get everything. It's often difficult to tell just what is what, and who is whom, and the overall effect is very enjoyable.

Terror-Creatures From the Grave (1965) aka **Cinque Tombe per una Medium, Le**

Cimitiere des Morts-Vivants, Coffin of Terror, Tombs of Horror Directed by Massimo Pupillo. Also stars Walter Brandi, Alfredo Rizzo, Luciano Pigozzi, and Marilyn Mitchell. The year is 1910, and Barbara Steele is the widow of a murdered doctor living in a European villa that was built on the ruins of a 15th century hospital/cemetary for plague victims. A series of mysterious deaths begin to occur in the town, and we find that all of the victims were present at the doctor's death. His grave is opened and discovered to be empty. Back from the dead, he summons the medieval plague victims to rise and help him to avenge his death. Very good premise and well-executed.

Nightmare Castle (1965) aka **Amanti d'Oltretomba, Night of the Doomed, Orgasmo, The Faceless Monster** Directed by Mario Caiano. Also stars Paul Muller, Helga Line, and Lawrence Clift. Barbara Steele is cast again as an unfaithful wife! Muller discovers wife Steele with their gardener Clift. He disfigures Clift with a hot poker, chains the pair up in a crypt, and cuts out their hearts. Ouch! Their blood is used to rejuvenate his aging mistress, and if that isn't enough, he marries his dead wife's identical blonde cousin in order to get his hands on the family money! The decomposing couple have had enough and, with the help of Muller's new bride, return from the dead to settle the score. The full version of this film runs around 97 minutes. Barbara did her own dubbing in this one.

An Angel for Satan (1965) Directed by Camillo Mastrocinque. Also stars Anthony Steffen and Ursula Davis. Barbara returns to a big old house by a lake after having been away for 15 years. As she arrives, a statue that has been recovered from the lake is being restored. Late one night, a mysterious voice tells the sculptor of the evil associated with the statue and that, if the restoration is completed, the vengeful spirit of the woman it resembles, who died some 200 years ago, will return to life. At restoration complete, the statue is returned to the pedestal it once occupied by the lake. Very suddenly, Barbara undergoes a distinct personality change, seducing and casting off every man in sight, to extreme and terrible consequence. The nearby villagers believe that she is a witch, back from the lake after 200 years. Has she indeed become possessed by the spirit of the statue? Barbara really shines in this one.

I Soldi (1963) Directed by Gianni Puccini. Also stars Enrico Maria Salerno.

The Hours of Love (1965) Directed by Luciano Salce. Also stars Ugo Tognazzi, Emmanuele Riva. Tognazzi and Riva are lovers who finally decide to get married. Once married, they begin to focus on each other's annoying habits until they split up. Finding that living without each other is worse, they return to their original arrangement and resume being lovers.

http://media.urova.fi/~tkivilah/vamp.htm

VAMPIRA

THE FORGOTTEN MISTRESS OF DARKNESS

This story tells you about one famous Finnish woman: Maila Nurmi. She's also known as Vampira. Vampira's image is known all over the world, though Maila has rarely been given credit for it. I have gathered information for this short summary from Internet and from *About Death, Sex and Taxes* documentary.

In the fifties, Maila was working in different jobs; for example as an actress, dancer, model and artist. She also worked with pre stardom Norma Jean Baker, who later became known as Marilyn Monroe. Maila's big moment came in 1953 when she attended annual Ball Caribe Masquerade in Hollywood. She was dressed as an ghoul woman from Charles Addams' New Yorker cartoons. She bound her breasts to be flat-chested, had a wig and then painted her body mauve white. She wanted to look as though she'd been entombed.

Maila defeated 2000 contestants and won: she was named best costumed reveller at the ball. She made such an impression with her look, that KABC - TV producer Hunt Stromberg Jr. spent five months tracking her down. He wanted to offer her TV work as hostess of a late - night horror show. The show was going to be called *KABC THE VAMPIRA SHOW.*

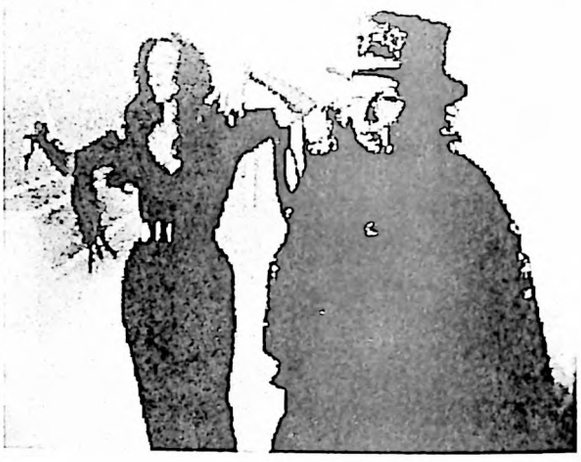
When Maila heard about this, she decided to create her own unique persona and so she invented Vampira, who was more sexier than the original image. Another explanation for creating the Vampira image and character was that because the horror show was local, they couldn't afford to do the whole family from the Charles Addams cartoon. Maila was also unwilling to rip-off Addams creation. This is really an irony since Vampira image was the victim of plagiarism in subsequent years. For example Elvira the Mistress of the Dark (it was a movie, a computer game, a perfume, etc.) is so totally copied from Vampira, to the point that even the names rhyme.

The horror show premiered in 1954 and the Vampira character quickly got national attention. Fan clubs and magazine articles followed. Vampira was featured in a multi - page spread in LIFE Magazine. Also Newsweek found this beautiful and weird ghoul - woman with 18 inch waist. Maila became famous. Soon she was jetsetting the Hollywood night-life with James Dean, Marlon Brando and others. James Dean and Maila were good friends and when James died, Maila was of course devastated. Some magazines blamed her of his death, saying that she somehow 'cursed' him. When Maila read these stories, she was so upset that she tried to commit suicide. Already in the fifties media and people got confused between the image of a star and the real person behind it. The boldly sexy and strange image of Vampira was quite weird if you consider the time; it all happened in the fifties,

when the society wasn't so liberated as in our times. Unfortunately, there are no copies of the Vampira horror shows. But you can find Vampira in some movies.

The most famous film in which she "acted" was *Plan 9 from Outer Space*. B-movie director Ed Wood, who was a peculiar character himself, too, and his horror actor Bela Lugosi saw Vampira on TV; and Lugosi told Wood that he would like to work with her someday. Well, that someday came when Maila's fame had almost disappeared and Lugosi was dead. And yes, they managed to star in the same movie anyway !!

Maila Nurmi lost her fame when she was blacklisted (as she calls it) for failing to cooperate with the 'Hollywood factory'. So when Ed Wood offered her the part in "Plan 9", she had no choice. The movie and the director have been elected as "the worst film of all time" and "the worst director of all time", but E. Wood and his films (especially "Plan 9") have also some kind of a cult status. It's said that this movie is "so bad, that it's good".



Ed Wood had managed to cheat the Baptist Church of Hollywood to sponsor this movie. The church demanded that the crew had to be baptized, only Maila Nurmi refused to do that. The church also forced Ed Wood to change the name of the movie. Maila got 200 dollars for the part in "Plan 9". She had also liked the original name of the movie (it was called *Grave Robbers From Outer Space*). But when she read the manuscript, she was horrified by the stupidity of her lines. So she told Ed that she didn't want to speak at all, but rather act "as an mute vampire in trance". And Ed Wood accepted that, because he just wanted to use Vampira's name in the ads.

These days Maila lives in Los Angeles. Her painted self-portraits of Vampira are considered as collector's items. For long time she was "forgotten", hardly anyone in Finland knew about her. Then Mika J. Ripatti made

FILMOGRAPHY

Plan 9 from Outer Space (1958) as the Vampire Girl.
aka *Grave Robbers from Outer Space* (1958) (USA: working title)
aka *Vampire's Tomb* (1958) (USA: working title)

The Big Operator (1959) as Gina
aka *Anatomy of the Syndicate* (1964) (USA: reissue title)

The Beat Generation (1959)
aka *This Rebel Age* (1959)

Sex Kittens Go to College (1960) as Etta Toodie
aka *The Beauty and the Robot* (1960)
aka *Sexpot goes to college* (1960)
aka *Teacher versus Sexpot* (1960)
aka *Teacher was a Sexpot* (1960)

The Magic Sword (1962) (credited as Maila Nurmi) as The Hag
aka *St. George and the Dragon* (1962)
aka *St. George and the Seven Curses* (1962)

TheHaunted World of Edward D. Wood Jr. (1995)

FORGOTTEN CULT MOVIES

presents

SPIDER BABY

by *Jim Morton*

Despite late-night TV and local revivel theaters, each year obscure films are lost, some irretrievably. Only a fraction of these movies achieve the cult status necessary for survival.

If any film ever deserved cult status, it is Jack Hill's unique *Spider Baby*, which defies classification.

Limited distribution and and bad marketing, including misleading title changes to *The Liver Eaters* (no livers are eaten) and *Cannibal Orgy* (there is no orgy, cannibal or otherwise) contributed to the film's neglect. Fortunately it was rereleased on videocassette, but is still seldom seen on the big screen.

Spider Baby was released in 1968 but was made in 1964 or earlier in Los Angeles. The film opens with Lon Chaney, Jr. "singing" about vampires and werewolves, neither of which has anything to do with the film. But the song, with its eerie accompaniment, does set the mood.

The film tells of Merrye's Syndrome, a rare disease affecting only members of the Merrye family. This illness causes its victims to regress mentally to a pre-infantile state of savagery and cannibalism. In the large family mansion, the only survivor are the children of Titus W. Merrye: Elizabeth, who dresses like a little girl and wears her hair in pigtails; Virginia, who fancies herself a spider and likes to eat insects; and Ralph, who, being the oldest, is the most regressed – a six-foot toddler. The children are watched over by Bruno, the family chauffeur, who made an oath to Titus Merrye to take care of the children forever.

Two distant cousins of Titus W. Merrye, Peter and Emily Howe, arrive with their lawyer and his secretary. The Howes plan to claim the Merrye inheritance, including the mansion, for themselves. It's obvious this is all Emily's idea, Peter being a soft-spoken, likable fellow who seems only along for the ride.

At times *Spider Baby* is like a television sitcom directed by Louis Bunuel. In one scene the interlopers are serverd a dinner prepared by Bruno and the children. The main course consists of a "rabbit" caught by Ralph (it's really a cat, and for the guests only; Bruno and the children are vegetarians); mushrooms picked by Virginia ("*She has an uncanny knack for picking only the non-poisonous varieties*"); and a slimy black stew only Virginia will eat ("*Oh no, Sir!*" Bruno warns Peter, "*You wouldn't want any of that!*"). When Ralph grabs the "rabbit" and begins gnawing on it, Peter asks if Ralph isn't also a vegetarian. "*Oh yes*", Bruno replies with unfathomable logic, "*but Ralph is allowed to eat anything he catches*". This remark is typical of *Spider Baby*. All the characters – even the "normal" ones – are odd, yet unaware that others consider them odd. Only Bruno seems conscious of the conflicting realities held by the children and the intruders.

Part of *Spider Baby*'s appeal is due to near-perfect casting: Lon Chaney, Jr. is brilliant as Bruno, giving the character just the right qualities of compassion and desperation. Carol Ohmart, once touted as Hollywood's hottest new sex symbol, seethes like a frustrated dominatrix. Jill Banner's performance as Virginia, the spider baby, is perfect; her character evokes just the right amount of sex, naivete and menace. Beverly Washburns as Elizabeth is only slightly less effective. Sid Haig, who has since become a successful Hollywood character actor, is almost unrecognizable as the bald cretin Ralph. Quinn Redeker, another character actor who specializes in nervous nerds, gives the movie great comic moments. The only weak characterization is Karl Schanzer, who, as the Schlocker the lawyer, appears too young for the bloated, self-important role he portrays.

Spider Baby's visual impact may be attributed to Alfred Taylor, who gave this black comedy the "chiaroscuro" look of film noir; the shadows are deep and the lighting melodramatic. Except for a day-

for-night chase scene, his cinematography is faultless. Throughout there are clever touches: when Elizabeth announces she has devised a plan for dealing with unwanted visitors, har face literally glows with malevolence.

As in most horror movies, the monsters (in this case, the children) are damned from the start; we know the kids are going to die. But death, when it comes, has no sting. It is met by the children with naive anticipation, and by Bruno with a shrug. The shrug sums up the prevailing philosophical attitude of *Spider Baby* – as Bruno says near the beginning of the film, "*Nothing is very bad*".

Jack Hill, who wrote and directed the film, made dozens of movies for Roger Corman and other Hollywood producers and worked with some of the industry's most talented actors. However, none of his other works is as unusual as *Spider Baby*. Probably because the film did so poorly at the box office, Hill never made anything remotely like it again.

Categorizing this oddity is no easy task: *Spider Baby* is a horror comedy, but lacks the buffoonery and dumb jokes that most comedies rely on. It has been referred to as a black comedy, but as such it lacks the cynicism and sophistication of typical *humour noir*. It is macabre and grotesque, but in an offbeat, fun-loving way. In offering bizarre situations and weird ethical dilemmas the film rebuffs the simplistic response. Contradictory emotions abound.

With the increased exposure that video distribution affords, *Spider Baby* will perhaps receive the attention that has long before its due. If not, the film remains one of the best example of extreme, idiosyncratic cinema both witty and macabre.

Cast of Characters

Lon Chaney Jr	**Bruno**
Carol Ohmart	**Emily Howe**
Quinn K. Redeker	**Peter Howe**
Beverly Washburn	**Elizabeth**
Jill Banner	**Virginia**
Sid Haig	**Ralph**
Mary Mitchel	**Ann**
Karl Schanzer	**Schlocker**
Mantan Moreland	**Messenger**

The Chesterfield Kings

When you write about a band who's been on the scene for 20 years now, and they still are as one of the best ever, you usually start with the story of this band and write everything the reader should know before hitting with the interview. But in this case it's the great Chesterfield Kings we're talking about, so I'll drop their history because I know the most of you are very familiar with, and tell you that when I received their tape with them reading and answering the questions all I really had was a lot of fun, and it seemed I was there with the guys having a laugh together.... so... ladies and gentlemen...Here are The Chesterfield Kings...

Greg, Andy and Jeff kindly spent a bit of their time, between recording sessions, kindly giving answers to everything I asked... the interview was taped on 16.03.1999 in the Kings' own Studio, in Rochester, NY.

Well, let's start with an unusual question: can you explain us your evolution as a band ? You started as a great 60s garage outfit, so the blues period, then some hard r'n'r, and lastly a return at the origins with your latest releases...

Greg: What do you mean by evolution? Ok, we started out in the 70s as a 60s oriented... whatever you wanna say... uhm... ok, we started as a 60s punk kind of thing, we liked the Count 5, Them, The Seeds, The Yardbirds; that was phase one, ok? If you're around for 20 years you have to do other things, you know.

Andy: We played folk rock, as we really like the Byrds, Love, stuff like that. So we did that kind of thing for a little bit, and then we tried to experiment with some other stuff. We tried to be like the Stooges, like the New York Dolls and didn't sound like one of the two...

Greg: Live we sounded like we were supposed to sound, but not on record. On record we sounded more like some kind of a.... Well, I really don't fuckin' care of it... well, we didn't sound the way we were supposed to sound like we did live.

Andy: And then for the blues record, we always liked blues and we always did a blues song on our set anyhow, so that was all coming out natural...

(harp playing in the background and then laughs!).

Andy: That was Ted!... and then we did a surf record...

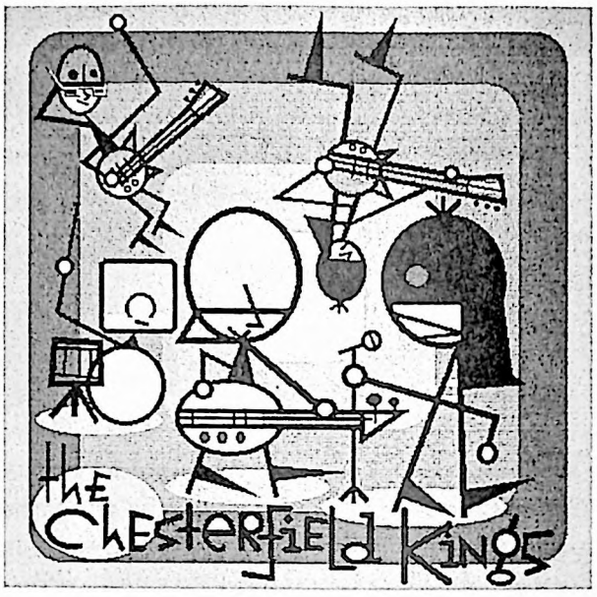
Greg: ...well, we did the Stones thing... you know... Jeff, what else did we do?

Jeff: We kinda like... the band likes a lot of different styles and music, so rather than stayin' with one thing we do everything that we like, which is a lot of different styles...

Why did you play only covers in the beginning of your career? Which was the first cover you ever played ?

Greg: Well, that's a good question, the first cover..... I think *Route 66*, and it was probably the Stones

version... yes, it was the first song. And we like playing covers because we like all 'em songs. And I still like all 'em songs and we still do a lot of covers.
Andy: As a matter of fact, one of the other first covers we did was the Third Bardo *5 years ahead of my time*, and we liked it then and we still like it now that we recorded it on the new album.... so there.
Greg: Yeah, another one was *I think I'm down* by the Harbinger Complex, that was one of the first songs we ever did.



Who did choose the covers contained in "Here are The Chesterfield Kings" ?
Andy: Greg is the music aficionado of the band and he does have the largest sixties punk collection in the world, I've seen it, I lived next door to him. And I know he has all the records.... so.. he has 'em all, so basically you just go over to his house and look for whatever record you want, he's got it! So let us say Greg picked them.
Greg: We had songs that fit our style, we just did what we liked, we like all that stuff, folck rock, Stones, whatever....

Which cover version do you like most, among yours ?
Jeff: I would say I do like *Happening 10 years time ago* the most....
Greg: ... which is gonna be on the next album!
Jeff: I like *5 years ahead of my time*, I like *Ain't it hard*.... That's one of my favorite ones. I like 'em all!
Andy: So, it's whatever mood we're in. So that's the ones we like now.
Greg: We had a lot of fun doing those kind of songs, you know...

How much time did it take to record your first 3 albums ?
Andy: The first one was miserable! We really didn't know what the fuck we were doing, but we put two mikes up in a room at a rehearsal place and we recorded live, and that was that. And Greg sang the vocals...
Greg: And the engineer on it was named "What the hell"....
Andy: Yeah, that was his name... What the hell *(loud chorus with Greg, and laughs!)*.... and the other album got more miserable because didn't come out like all we wanted.
Greg: Yeah, we had a lot of fuckin' assholes in the studios, they were just pieces of shit, they gave us a hard time, not wanting to do what we wanted to do.... And so.... yeah, it was a struggle. And it was a little bit longer... it was bullshit!

Did your label, Mirror Records, release only Chesterfield Kings records ?
Andy: Ah! Let's stay away from that.
Greg: We don't know, we aren't spokesmen for the label.

Have you been contacted by other labels during that period ?
Greg and **Andy**: Yes!
Andy: And we will find a lot of other now.... So watch us. And we only found out about it now – so let's just leave it at that.

Did the Byrds have any influence on the band during the "Don't open till doomsday" period ?
Greg: They always had an influence on us. Since day one.
Andy: When we started we had Rickembackers and 12-strings because of that, and we had the pleasure of hanging out with McGuinn a bunch of times, and he's a fuckin' great guy. A big influence.

What kind of relation did you have with bands as the Fuzztones, and the other great American garage acts ?
Greg: Well, it depends on what other acts you mean, like the Lyres and the Fuzztones, yeah we're friends with

them.
Andy: Bands like the Lyres and the Fuzztones... they never went away, and yes, we always played a lot of shows with them, we played a lot with the Fuzztones, we're friends with Rudi and stuff.

Did you listen to surf in the 80s ? Was there any good surf band then ?
Andy: Yeah, you just have to pull out your old records and listen to them.
Greg: Yeah, we use to listen to the Beach Boys when we're on the road....
Andy: Yeah, and we use to listen to Jan and Dean....

Is there a kind of link between you and the Ramones ?
Andy: We like them. We are friends with those guys, we always played a ton of shows with the Ramones... Dee Dee was a good friend of ours... and Joey and Johnny....
Greg: And we did some stuff with Dee Dee... we recorded some stuff with him on the *Doomsday* album.

Which was the reason why Rick Cona and Orest Guran left suddenly the band around 1987, and what about them after that ?
Andy: They were never in the band.
Greg: Orest Guran was gone in '85, and he was just one of Andy's hand-picked puppets. And Andy taught him to pay guitar. So he's a piece of shit and he didn't go for what we wanted to do, so he got the fuckout. And for what about Rick...
Andy: Rick Cona is a goner....
Greg: Rick Cona is just a fuckin' retard, a jerk... and an asshole! He's a skid row bum (*louder!*). Straight out of a skid row is what Rick is...
Jeff: He's appearing in the Planet of Apes movie, no make-up necessary, y' know?
Andy: This is my assumption of a guy like that, if they were really talented and if they really knew what the hell they were doing, they'd be doing something after they quit the band, but obviously they don't do anything, and the thing that pisses us off is that the only thing they can do is claim that they used to be in the band. That's their only claim to fame. If they're so fuckin' good why don't they do something else? I've seen some of Rick's bands... boy, they're real good (*sarcastically*).

What about your 'hard' period started with "The Berlin Wall of Sound" album ?
Greg: Ok. We listened to hard rock, we're a workin' band, we're on the road. We've recorded the record... we never had time to do things...
Andy: We were doing a lot of buesy stuff loud and aggressive live and people liked it. And everybody said why don't you fuckin' sound like that on your records, and so we said we like the Stooges, the Blue Cheer and stuff like that. So we got a producer and he ended up doing other stuff. It ended up like a debauchery.

When Doug Meech and Walt O'Brien left too, is that been for personal problems ?
Greg: Walter wasn't a personal problem... he just ate too much! And Doug Meech...
Andy: He was actually a nice guy, we did like him a lot, but... the problem was... Doug was a little older and... he couldn't physically play the drums that hard... so he quit the band.

Who's been the best producer you worked with ?
Greg: Ah... us!
Andy: Living Eye Productions... to exlain it, we've never had control on any of our records. The first record that we did we had control of, and after that we had no control on any of our records. How they sound and how they were produced... cos some asshole were always telling us to do something different or telling us that we couldn't do something. That's why we bought our own recording studio which we're in right now speaking to you. A 24 tracks studio, and we now produce our own recordings and engineer them, and do everything ourselves with nobody telling us what to do. So when you hear the new album tell us what you think.

Greg: And the *Let's go get stoned* and the "surf" album were produced by us in total control, before of that it was a lot of other like chefs fuckin' with us.

Where do you like to perform most between USA and Europe ?
Greg: Europe, Italy and Spain. Especially Italy.
Andy: Very good fans in Italy...
Greg: One of our favorite places.
Andy: Europe is more responsive to rock'n'roll, they appreciate the real music.
Greg: The United States is just a bunch of fuckin' retards...
Andy: There are a couple of places in the United States like New York, Chicago, Cleveland... a few hillybillies like us here and there, but that's about it.

Did you had the opportunity to meet people like Ray Davies, Wally Tax, Keith Richards or Mick Jagger during your many European tours ?
Greg: We met a lot of people during all of our tours...
Andy: Ray is a personal friend of ours... Greg has known Ray for 25 years. We know Mark Lindsay from Paul Revere & The Raiders... we know a lot of bands, they're all good friends and cool guys.

Are you aware of the live bootlegs of The Chesterfield Kings recorded during the mid 80s ?
Andy: Yes, but some of them are crap.
Greg: The one called *Kingsize Rock'n'roll* is more like "Shitsize Rock'n'roll". Sounds like it's been recorded out of some pig dog's ass.

Do you make enough money with your music or do you have another job as well in the USA ?
Greg: Ah, ah, ah!... well... I do live on skid row.
Andy: Actually some of us work in a guitar store, Slash Music Store, in any case...
Greg: We do a lot of different things.

Which was your career's best moment after almost 20 years of ravin' ?
Greg: Jeff, why don't you answer that ?
Jeff: I would say the best moment has yet to come!
(everybody laughing loud!)
Jeff: ... and I really mean it
Greg: yeah... let's continue...

The Kings performing with Mark Lindsay at Cavestomp '98

Greg, would you prefer to have lived during the 60s ? What do you think about the fact that you could have become a great r'n'r star ?
Greg: What?... I did live during the 60s... first of all I did live in the 50s, and the 60s, and the 70s, 80s, 90s and whatever is now. I don't know what you mean by that. So I'm not sure exactly what you mean, I don't match all your question. I mean in the 60s I was 12, maybe I could have been in something like Gary and the Hornets.

Which is your most successful record ?
Greg: The one we're making now, *Where the action is*, and is on Living Eye / Sundazed Records.

Do you think you are definitely come back to the pure 60s sound ?
Andy: You'll see!... We've always been...
Greg: Rhythm and whip !

We know Andy owns a great guitar shop, and some guy from Italy bought something from you, tell us more

about your activity, Andy...
(they all laugh as reading this quest 'cos Andy's not the owner of the guitar store!)
Andy: Well, let me tell you my activity! I don't own a guitar shop, I run a guitar shop, I manage it. I could have a guitar shop cos I have a lot of guitars. That's what I do, I sell guitars and run a music store, I don't own it!

Do you listen only to 60s bands ? What are your likes and dislikes now ?
Greg: Andy first.
Andy: I like Mantovani (G: oh you do?... I like Exodus by Mantovani), I like Herb Alpert and the Tijuana Brass... well, actually as records now... it's all shit out of my ass. But there's more than one record that I consider is great coming from the past ten years. I also like James Bond instrumentals... Dr No is real good.

Greg: I like the 60s a lot obviously. Count 5 and all of that stuff is my favorite. And I have to say I like... I like Mantovani and Mancini, I like Bert Parker and Albert Bernstein and that kind of stuff. In the 70s I like the Dolls (NY Dolls, Ed.) and rock that's about it... I like Bo Diddley, Muddy Waters and all that stuff...
Andy: A lot of early blues stuff.
Jeff: We like rock'n'roll, we don't like anything cool, we classify things as good or bad... anything now is just shit.

Now that you're back on the 60s planet, which is the difference you noted between the 80s and the 90s garage movement ? Do you like the actual bands ?
Andy: As we said before we don't really listen to anything. There's very few bands we're aware of now. In the 80s we were aggressively playing everywhere, there's a lot of bands that opened up for us... we never saw them because we were always being in hotels taking a shower...
Greg: Or taking a shit (*laughs!*)... shit shower and cheese!
Andy: ... so we've never really got to see any of the bands; the Lyres... we played a lot of shows with them... well there are some bands we like.

What will you do when you'll stop playing ?
Andy: We just started!
(laughs again)
Greg: Why stop playing? We haven't stopped in 20 years, there's no point not to play. I mean if I was a fuckin' creaky old goat I might stop.
Andy: If you like music you just play, I mean... BB King still plays, Bo Diddley still plays, Chuck Berry still plays. You just play music cos you like it, we don't do this for any other reason.
Jeff: ...so there will never be a stopping point!
Greg: Correct!

Who is the new drummer Mike Boise ?
Andy: Who is he? ... after we found out that our drummer from the *Let's go get stoned* album was on heroin what did happen was... while we were recording the album he was not showing at the studio, more and more, and Greg and I had to finish the whole album obviously, and we hated the guitar player at the time, he's a fuckin' asshole!

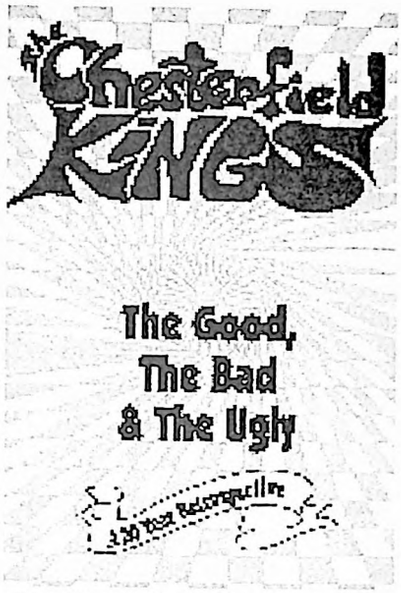
Mark and Greg fronting the stage at Cavestomp '98

Greg: He was a real weasel. And so we got Jeff and Ted in the band, the brothers Owlokiewicz, playing guitars, and Mike joined about the same time, because our drummer was on heroin, and we didn't have a drummer, he's actually in the sky, Brett Reynolds, but we didn't feel like going on tours and finding out we're gonna be in jail because he's gotta have a fix.
Greg: Mike, who are you?

Andy: Mike, come in here!
Greg: Mike, answer the question... who are you?
Mike: Mike Boyce, male, 28... I'm the drummer!
(everybody laughs!)
Jeff: Mike is a guy that we knew from years ago and he's a good guy. He's cool and liked the same stuff as us.
Andy: He plays great drums!
Greg: And he looks cool!

Your last album on 10" is the first one to be not released on Mirror, is there any reason ?
Andy: We can't talk about it for legal reasons.
Greg: Zip!

A last word on the Flamin' Groovies, Byrds and Ramones...
Andy: With the Ramones we are friends, we did a lot of shows with them as we said before...
Greg: The Flamin' Groovies... we're friends with Cyril Jordan and we almost did some shows with them in Europe and a record. The Byrds... we know McGuinn, we were friends with Gene Clark before he died, and Mike Clark and...
Andy: Jim McGuinn... about three months ago he played acoustically by himself... And he's fantastic!
Greg: Yes! He's a good friend of ours and his great new record *Live on Mars* is great too.



The Chesterfield Kings video collection is available !

What's in store for the future ? Any new release ?
Jeff: We have a new record coming out, and it'll be out about March on Living Eye / Sundazed Records, and it's called *Where the action is*, and it contains a bunch of songs we like to play and we like in general, so we recorded them, and there's a couple of new songs and one song we wrote with Mark Lindsay. It's gonna be a really cool record... it sounds cool. There's a song written with Mark Lindsay.
Greg: That's called *Where do we go from here.*
Andy: And this is a record that we have 100% control, every freakin' part of it. We engineered it, produced it: we did everything. So this is exactly what the Chesterfield Kings always wanted to sound like but we could never do it. So now you can freakily hear what we had in our mind for 20 years.
Greg: And we're working on a movie... a movie called *Where is the Chesterfiled Kings?*, and it will be available thru our website or thru Sundazed.
Andy: Yeah... and let's see... there'll probably be a live record of us with Mark Lindsay, from Cavestomp, comin' out on Sundazed Records this summer, and look for more 45s as well as other stuff on our Living Eye Records label, and probably another album on top of that one. So there.
Jeff: And then eventually the elusive, much talked about... *The Mindbending Sounds ...*
Andy: *of...*
Greg: *The Chesterfield Kings!*
Andy: Yes, which will feature songs we wrote...
Greg: ...with all our heroes, like Sean Bonniwell of the Music Machine, Jim Lowe of the Electric Prunes...
Andy: ...our pals in the Chocolate Watch Band...
Greg: Bill Flores, Mark Lindsay, Jorma from the Airplane... Jorma Kaukonen...
Andy: ...yeah, Peppy from the Blues Magoos...
Greg: John Byrne from the Count 5...
Andy: ... yeah... let's see... who else?
Greg: Who else Jeff? Who else is on it?
Andy: And anyhow... we have all these songs done and we'll be recording them in our studio here, Living Eye Recording Studio, in Rochester... actually in Fairport, New York. And we'll also be looking for new bands to put out on our Living Eye Records label. There's some bands in Scotland and in England that we're looking out right now is for bringing them over here, and producing them and putting out records, so we're doing that too.

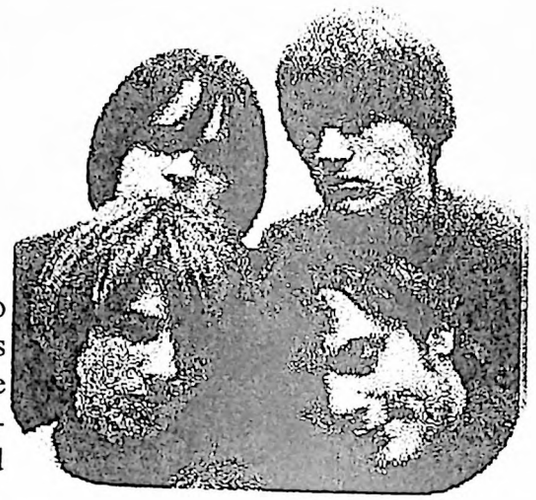
Greg: And we may bring Mark Lindsay to Italy... possibly.
Andy: And you'll see more collaboration between the Chesterfield Kings and Mark Lindsay, like more records and more writing together, cos he's a fuckin' great guy.
Greg: ... and possibly some shows.
Andy: Thank you Francesco.
Greg: Thank you!
Greg: ... And we'd like to say goodbye to all our pals in Italy...
Jeff: We'll see you maybe in september.
Greg: *(singing)* ... See you....
Greg: ... in september
(last laughs)

Thanks a lot to all The Chesterfield Kings, you're always in our hearts.

Where the action is!
New album on CD released in march '99: we start with *Action, Action, Action*, a great song by Paul Revere & The Raiders, which is a kind of tribute to their friend Mark Lindsay, to dance with at a frantic rhythm. Mark is also co-author and sings on *Where do we go from here*, a folk beat gem in the Chesterfield Kings style, one of the best tunes of this album. *Ain't it hard* (Electric Prunes) is a hell of e version, as it is *Wrong from right*, an original of the band. The sound has been produced by the Kings in person in their Living Eye Recording Studio, as Andy told us in the interview. And they take care of some of their fave tunes as *I'm five years ahead of my time* (Third Bardo), *Sometimes good guys don't wear white* (Standells), *Look through any window* (Hollies), *Happenings ten years time ago* (Yardbirds), as well as a few originals that we love a lot as *A lovely sort of death*, a garage psychedelic blast, *I walk in darkness* and the already mentioned *Where do we go from here*.
The Kings are back on top with this great work of guitars, marracas, harp and whatever hell you like! So check out their website at **http://home.att.net/~c.kings** for more of this cool stuff!

The Kliek

http://www.geocities.com/RainForest/Vines/9292/kliek-gb.htm



Biography

The Kliek was a Dutch garage-sixties band that was around from 1987 to 1996, a period in which sixties music was not hip at all. The Kliek was therefore condemned to a life in the underground. This didn't stop the band from touring the whole of Europe during the 10 years the band existed. Especially in Spain and Germany they reached an unexpected popularity.

The beginning

The core of the Kliek was formed by guitarist Marcel Kruup and singer Robert Müter. Kruup, coming from Utrecht, carried with him a long career as Mod and guitarist in many Dutch sixties-orientated guitar bands.
Müter has his "roots" in the Wieringermeer, Middenmeer to be precise. Robert regularly went to the big city Amsterdam to visit relatives, and to plunder the local record stores. His record collection was quite famous at school. He had all the modern records that were hardly or not available in the polder. At a certain time he started to specialize in obscure beat and garage punk from the sixties, a musical genre made popular again by bands as the Scientists, Hoodoo Gurus, Claw Boys Claw, Gun Club, Cramps, Fuzztones and many others.
One thing led to another, and Robert started a band called the *Stoneage Romeos* (they were named after an LP by the Hoodoo Gurus). The band consisted of Robert Müter, vocals & guitar; Dries Pruimboom, lead guitar; Peter Bodde, bass; Bart Rijs, drums.
The Stoneage Romeos did a couple of gigs in 1986 - '87, among which one at a school party in honor of the 10th anniversary of the school, a show in Amsterdam (all spectators knew the band members!) and one in Bovenkarspel. Even in these early days the band's sound was characterized by the large number of not-very-. obvious covers of songs from the sixties, something that became a trademark of the Kliek in later days.

The Kliek story begins

After graduation of some of the bandmembers in 1987 The Stoneage Romeos split, and all band members went separate ways. A short time later Robert Müter became singer with the Kliek. Peter Bodde, also ex-Stoneage Romeos, joined as bass-player. Guitar was played by Marcel Kruup, by then already a seasoned veteran of the Dutch neosixties garage scene who had played in numerous bands such as the *Other Side* and the *Comedown*. Both bands could count on some attention during the garage revival of the early 80's.
The band's name is said to be thought up when a name had to be given for the rent of a practice room. Actually there was no name, and they said something like "put it on the usual bunch" (*Kliek* being the Dutch word for *bunch*). All band members also played in several other groups and were regular users of the practice rooms. The English article "the" was added and a new band was born.
The Kliek tried to be more sixties than real sixties bands themselves. Haircuts, clothing style, LP-covers and the sound of the band had to be as authentic as possible, and only by the louder, sometimes even a bit noisy guitars one could tell them apart from the real thing.

In 1988 the first mini-LP *When Father was away on beat business in the magic centre* was released on the Kelt label. The only negative thing you could say about this record is that it has a silly title. It has six nice sixties songs that vaguely remind of the Outsiders and the earliest work of the Rolling Stones and the

Pretty Things. One song, *Percy*, dates from the Stoneage Romeos time. The highpoint of the record is without any doubt the song *Paarse Broek* ("*Purple trousers*"), a long-forgotten Nederpop classic from the 60s. If it were only because of saving this song from eternal oblivion, the Kliek deserve it to be remembered. The main attraction of *Paarse Broek* are the extremely nonsensical lyrics. Although it loses much of its appeal in translation I'll give it a try and present you the chorus of this classic:

"*...I have purple trousers,*
But they lay in the corner now.
Because when I wear my trousers
People don't like me somehow..."

As you can see I am not really much of a poet or songwriter, but the deeper thoughts (!) behind the lyrics have come through.

How to get famous ?

Shortly after the release of the *When Father etc.* EP the classical Kliek line up was formed. Peter Bodde was replaced by Gert Veltink, who played in colleague sixties-band from Amsterdam *The Exist*. Many other singles, EP's and LP's followed, but the Kliek was always at its best as a live band. From the very start to the last encore, no matter if they played in the Paradiso or the Melkweg in Amsterdam, in the Dukdalf in Wieringerwerf or at a squatter's party: the Kliek gave it all. As you can hear on the Kliek's live-registrations, the guys liked to play the odd cover or two (three, four...). Apart from the already mentioned *Paarse Broek* the song "*We're pretty quick*", some sort of surf-instro with vocals by the Chob, became a Kliek-live classic. Whereas the original barely crossed the 2 minutes mark, the Kliek turned this into an epic in which all the tricks of the trade were shown (including the guitar-solo-on-the-back gimmick of Marcel Kruup, later made into a trademark with The Treble Spankers).
Other covers the Kliek recorded are: *I just wanna make love to you*, *Boston* (The Byrds in an attempt to play beat, also covered by The Lyres), *Interstellar Overdrive* (yep, the infamous Pink Floyd), *I love you #2* (The Outsiders), *Clock on the Wall* (Guess Who), *You can't judge a book* and *Diddy wah Diddy* (those typical early 60's R&B covers everybody seems to play). They played lots and lots more covers, preferably as obscure as could be.

Along the years the band became something of a favorite of the sixties mod underground, and especially outside the Netherlands the band gets quite famous. This leads to several great tours through Europe. Of all bands, The Kliek happened to be one of the first touring in the East-European countries. What must have helped with these tours is the fact that by then (1990-1991) the band has a Russian-born drummer, named Zjenja Guberman. He came from Leningrad to Amsterdam in June 1989. In Leningrad he had played in numerous bands, among which the rather popular underground band *Aquarium* (in a time when pop music was still decadent and capitalistic). In Amsterdam he became a member of The Exist, where he played with Gert Veltink. Since 1990 he also played in The Kliek.
Media attention was never a real problem for The Kliek. The band has been on TV (in a VPRO-program), appeared several times as guest in radio shows by Fons Dellen and co. and even had Ray Davies of the Kinks as a fan. But even this and getting known as the Nederbeat band of the moment, couldn't help the band leaving the underground. Perhaps it was because their records were released on small, obscure labels.
And maybe they were simply too far ahead of their time with their sixties-inspired sound. The fact remains nevertheless that famous bands as Oasis and Blur use the same sources as the Kliek.

The end

After 8 years the Kliek called it a day in 1996. Of the original band only Müter and Kruup remained. All band members now do different things. Marcel Kruup is most successful with his new band, The *Treble Spankers* (a last moment news wants them split too!), and found his well-earned success after all. The Treble Spankers are the successors of Ouke Baas, a band that is an offshoot of The Exist.

Gert Veltink, who had left the band in 1993 after getting his doctorate in Computer Science to pursue a "normal" career as software developer, now lives and works in Berlin. He has a homepage that contains, among others, pictures of his time with the Kliek.
Robert Müter formed another 60s oriented combo, a trio to be precise, and they're called *Kek '66*. They released two singles until now and are spreading their name around quite rapidly. Their garage beat remind to The Kliek as well as to the original 60s Dutch bands. I don't know what the other band members are doing at the moment.

The Kliek Discography

When Father was away on Beat Business in the Magic Centre Mini L.P. (Kelt Records, 1988)
Circle sky /Sahara beach /Gotta hold on /Percy /Paarse broek /Pins in my heart

Valleri 7" E.P. (Kelt Records, 1989)
Valleri (Summer in St. Tropez)/Door into summer/Somebody new/Zij liet me staan

Across the Milky Way MC (GRABO, 1989)
Recorded live at "de Melkweg" May 7th, 1989.
Percy/Somebody new/Diddy wah diddy/Why do I cry?/Look out here comes tomorrow/I just wanna make love to you/Mary, Mary/ Cold outside/Zij liet me staan/Circle sky/Paarse broek/You can't judge a book/Pretty quick/Pins in my heart/I never loved her/ Interstellar overdrive
Notes: *Why do I cry?* was also released on a Compilation-EP bundled with the *My Mind's Eye* magazine issue 5, January 1990).

Let's have a picnic ... Compilation LP (Noet Lachten, 1990)
Glitter & Gold

Behind Bars LP (GRABO, 1990)
Going too far/I'm gonna get that girl/Quiet side of the bay/I Wonder/None of your business/Pushover/Boston/Now I have/I never told you/Today I'm gay/You're the only world I know/I'm never coming back/Leave my house

Linke Soep Compilation LP (GRAP, 1990)
Don't make waves

Misfits, A Tribute to The Outsiders Compilation LP (Screaming Apple, 1991)
I love you #2

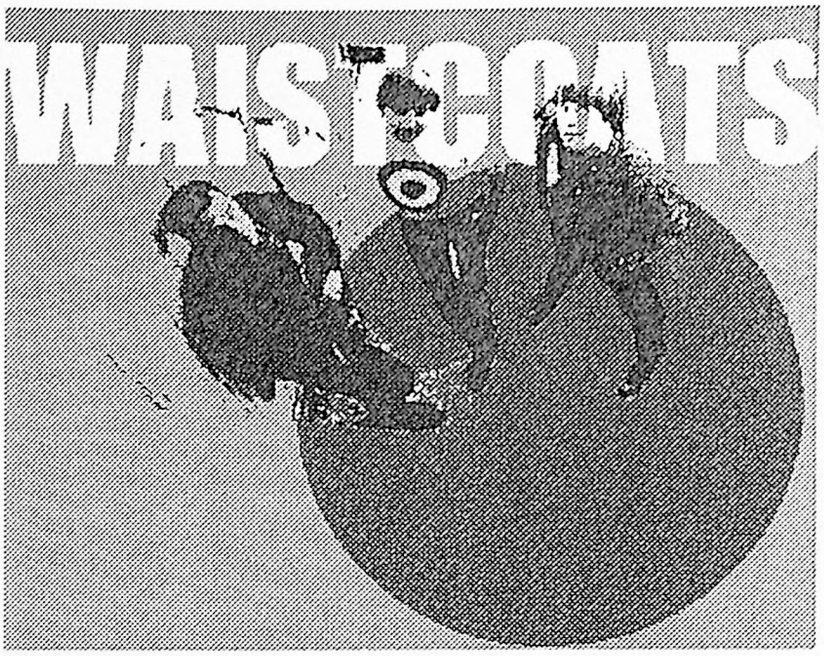
Sandra 7" single (GRABO/Twang Tone, 1992)
Sandra/House of Stone

Feel Good LP/CD (Screaming Apple, 1993)
I keep trying/Feel good/Would I still be her big man?/Happy glow/Sandra/I'll cry/Today is just tomorrow's yesterday/I guess my swinging days are over/Who'll save my soul/Accept my ring/Clock on the wall/Little one/Coal man/Tell her you love her/Turkish tea party/You ain't gonna bring me down
CD Bonus Tracks:
I'm gonna get that girl/Quiet side of the bay/None of your business/I never told you/You're the only world I know/Percy/Sahara beach/Paarse broek

European Garage Beat Series, Vol. 1 EP (Outer Limits, 1994)
It's my pride/More and more amore/I'll find a way/No one here to play with

Live at the mono cafe LP/CD (Animal Records, 1996)
This is a recording of the last show that the Kliek ever did in Amsterdam. The record was released on a small Spanish label, which is why it is very hard to find and why I can't give the track list here. The CD was recorded rather badly (very garage indeed!), and contains 24 songs among which some bonus tracks.

THE WAISTCOATS

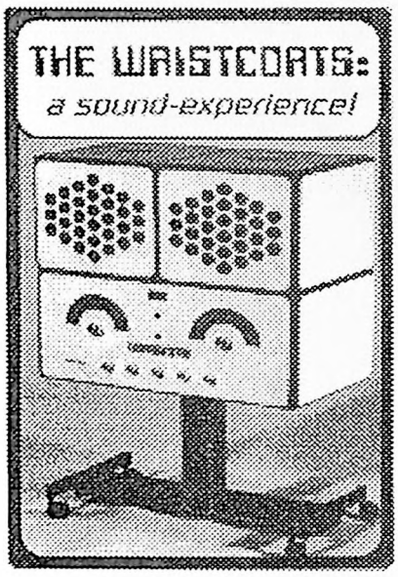


www.geocities.com/SunsetStrip/Lounge/4142/waistcoats.html

Their inspiration comes from English beat music, American instrumental surf and rock'n'roll and garage rock from the 60s, 80s and 90s punk music. They admire artists as The Big Three, The Who, Dick Dale, Link Wray, The Sonics and Thee Mighty Caesars. All these influences are combined into what they call *maximum kinky surfbeat.*

A bit of history....

The Waistcoats started around the late 1993 in Groningen, the Netherlands, with Jacques Domantique on drums, Stingwrecker on guitar and vocals, Harry Kingma on bass. At first their aim was playing Billy Childish covers and sixties garage classics, their name meant as a tribute to Thee Headcoats.
Soon they started to write and perform their own songs and they evolved into a beat and surf combo, dropping most of the Billy Childish stuff (not all of course).



Blind Johnny Welder replaced Harry on bass in december 1997, and The Waistcoats have become a little more beat-orientated.

They have played about 150 gigs so far. In december '97 they played a number of consecutive gigs outside the Netherlands for the first time, in Germany, England and France.

They sent a demo to the English surf label Alopecia, and Sir Bald Diddley (the boss of Alopecia) was very enthusiastic. They recorded an EP, *Valley of The Mono-Apes*, and an LP *Surfisticated Sounds of The Waistcoats* for this label.
At the same time they also had a track on a Billy Childish tribute album, *That's Mighty Childish*, released on Vendetta Records, and they were asked to do an EP for them as well, but that fell through because Vendetta was pissed off, quite unreasonably, that they were doing a record for Alopecia.

In 1997 they released a split 7" mountainbiking record together with Thee Headcoats on Knobbler Records: *Trail Nuts Vol. 3*. To release a record with Billy Childish was one of their dreams when they started as a band.
In june 1998 the French label Larsen Records released two Waistcoats Eps entitled *Beat and Surf Volume 1 and 2*, and Teenscream Records (finally a Dutch label releases something by The Waistcoats!) released a 4 track split EP of Beyond Lickin' and The Waistcoats.

The first pressing of their LP has sold out and Surfisticated Sounds has been pressed on CD.
Their next release will be an all-instrumental 10" record. The tracks have already been recorded. After that will follow their second full-lenght LP/CD.

Stingwrecker
Guitar and vocals

Meet The Waistcoats

Ex: *Lonely Knights* (garage and beat), *Fad* (glam rock), *Dirtmen* (r&b punk), *Inverted Minors* (garage).
Equipment: Vox AC-30, Fender Telecaster, Fender Stratocaster
Daytime job: computer expert, fashion photographer
Born in: Scotland
Influences: Dave Davies, Davie Allan, Pete Townsend, Burt Bacharach, Curtis Mayfield.
Stingwrecker started his musical career playing bass, and switched to guitar in '92. He writes most of The Waistcoats original material.

Jaques Domantique
Drums, back vocals

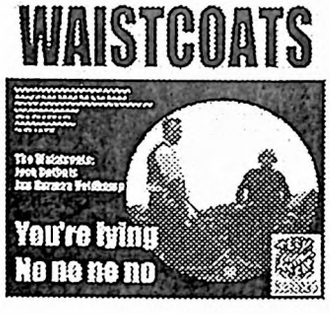
Aka: Jack the Ripper, Animal Jack
Ex: LPG (garage), Dirtmen (r&b punk), Inverted Minors (garage)
Equipment: Star motherpearl 4 piece drum kit
Daytime job: receptionist and secret agent
Born in: Brisbane (Australia)
Influences: Bruce Brand, Keith Moon
Favourite Artists: Thee Headcoats, Creation, Wildebeests, Who
Jaques was born in Australia, and emigrated to the Netherlands at the age of 10. He speaks most languages fluently and is the sophisticated influence in The Waistcoats. His main fields of expertise, apart from playing drums, are the mixing of cocktails and the study of birds.

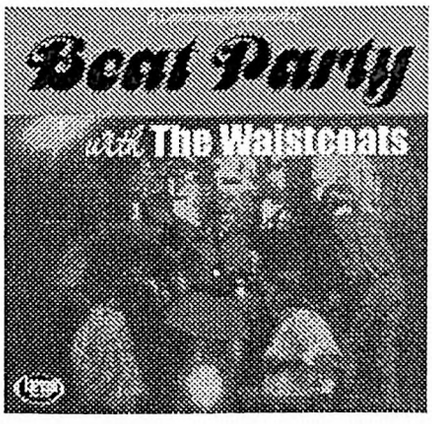
Blind Johnny Welder
Bass, back vocals, organ and harmonica

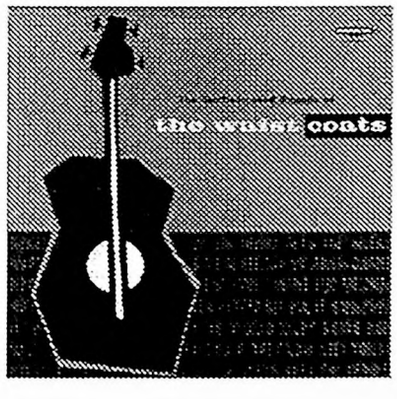
Ex: Screaming Hogs (sixties), Dactaris (surf), LPG (garage), Beatkings (beat), Inverted Minors (garage)
Equipment: Eko and Egmond bass guitars, Fender amplifiers
Daytime job: welder
Born in: Laren (Holland)
Influences: Pete Staples (Troggs), Bob Bogle (Ventures)
Favourite Artists: Who, Irma Thomas
Blind Johnny joined The Waistcoats on bass in december '97.
He is a technical genious and has built his own state of the art 4-track analog studio, where has recorded and produced various surf and beat bands, including The Waistcoats.

The Waistcoats Discography

Locked into surf vol. 2 (LP/CD)	with *Hangover*	Alopecia (UK)	1995
That's Mighty Childish (LP)	with *Troubled times*	Vendetta (UK)	1996
Locked into surf vol. 3 (LP/CD)	with *Mururoa*	Alopecia (UK)	1996
Valley of the mono-apes (EP)		Alopecia (UK)	1996
Valley of the mono-apes/Run/Stingray/Too kinky			
Let it al hang out (LP/CD)	with *Louie Louie*	Alopecia (UK)	1997
The Surfisticated Sounds of The Waistcoats (LP)		Alopecia (UK)	1997
Trail Nuts Vol. 3		Knobbler (USA)	1997
(split 7" with Thee Headcoats)	with *Trailspotting*		
Larsen Magazine #13		Larsen (FRA)	1998
compilation EP	with *On my way*		
Locked into surf vol. 4 (LP)		Alopecia (UK)	1998
with *Lifeguard, follow that board*			
Split EP with Beyond Lickin'		Teenscream (NL)	1998
You're lying/No no no no			
Surf and Beat vol. 1 (EP)		Larsen (FRA)	1998
No need to hurry/Little miss JAJ/Cheated and lied			
Surf and Beat vol. 2 (EP)		Larsen (FRA)	1998
She just satisfies/Wild surf/Ode to Simon & Garfunkel			
The Surfisticated Sounds of The Waistcoats (CD)		Alopecia (UK)	1998
LP tracks + *Run* and *Stingray*			
Beat Party (10")		Larsen (FRA)	1999







WAISTCOATS

SURF AND BEAT MUSIC

PLACE:
DATE:
TIME:

the road runners

http://ns.l.thsystem.se/pp/roadrunners

First of all I must say that when I received their ep on its nice packaged CD from Peter, the singer of the Roadrunners, I've been surprised from its freshness, and the first thing I thought was "Shit! These guys are the new Pretty Things and the new Swedish R&B kings!". Their fine blend of rhythm'n'blues and 60s beat they sure inherited from the Tages and the Mascots, just to name two of the finest Swedish 60s bands, is really enjoyable and this is confirmed by the success they're gaining among every 60s music aficionado.

The Roadrunners were formed in Orebro, Sweden, in September 1993. The original band members from the start were: Peter Carlson on bass and vocals, Anders Haglund on guitar and Marcus Allard on drums.

In the beginning they were all young mods and at the time they played garage-punk and R&B. The band often got local gigs and had a large audience in Orebro.

By the summer of 1994, Joakim Dimberg, a guitarist who was a former member of another 60s influenced Orebro band, joined the Roadrunners. The sound they had on stage wasn't always the best, but thanks to their great energy and spectacular performance, the clubs they played at were almost always crowded. The most frequent spectators were perhaps the young teenage girls.

In winter of 1995, Kristofer Mossberg picks up the bass after Peter, who decided to drop it and start concentrating on singing. Next step, the Roadrunners release a demo-tape, which has been recorded in 1996. In March they get their first gig in Stockholm at the club KAOS. After some problem to find a new drummer, Marcus was replaced by Ricard Harryson.

The band has now developed a more R&B vein in their own compositions and has become a pure beat band. After having concentrated on some own material they recorded a tape in the summer of 1996 and sent it to different record companies. One of the companies that showed great interest was Uppers Records, a young record label with interest in 60s related bands.

So the Roadrunners signed the contract and record a five-track EP, which is released in May 1997. Since this release the band has had gigs in Orebro, Stockholm, Gothenburg and on a Garage and R&B Festival in Sundsvall. Today, the band is working on new material for a forthcoming release.

They also participated at the Wild Weekend '98 in London with big names as ? And the Mysterians, Fleshtones, Lyres, Thanes.

The Roadrunners surely look like a real 60s band as the music they play and they remeber me a lot of the Tell-Tale Hearts !

Their ep on CD let us hope for a new forthcoming release, but for more updated information take a look at their website on the internet.

Peter Carlson: lead vocals, harmonica
Ricard Harryson: drums, tambourine, maraccas
Anders Haglund: guitar, vocals
Joakim Dimberg: guitar, vocals
Kristofer Mossberg: bass, vocals

The Roadrunners Discography

The Roadrunners 5 tracks CD

They also appear on a 7"ep compilation on Larsen Fanzine with an original song titled *I'm crying*.

Write to:

Peter Carlson
Bromsgatan 4
703 66 Orebro
Sweden

Or email to:
roadrunners@lithsystem.se

THE INSOMNIACS

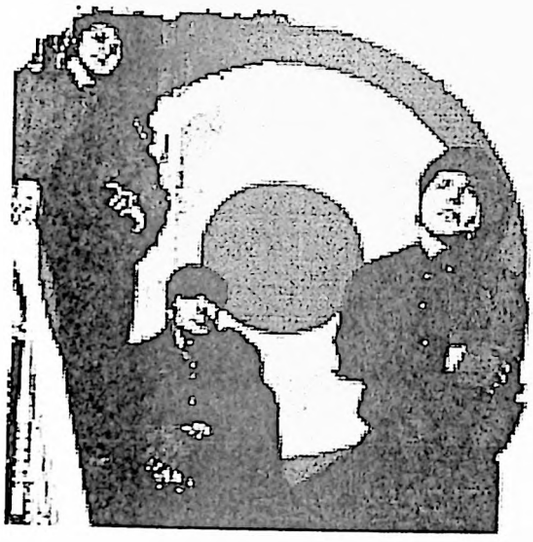
The heartwarming tale of the Insomniacs commences in 1990 in the New Jersey/New York City metro area of the USA....

Drawn together by their craving for pierogies and rigatoni, brothers/siamese twins David and Robert Woj and failed barber Mike Sin met the Devil at the crossroads (14th St. and 7th Ave.) and struck a deal for musical prowess. In exchange, they offered their souls but Satan took their spare change instead -- all parties got their money's worth.

After being christened the Insomniacs by Joe Franklin (the group would perform only on this man's 2 am TV show), David (bass), Robert (guitar), and Michael (drums) entered the fastlane on the showbiz highway. A lucky break landed the Insomniacs a gig at the bar mitzvah of Manny Kaye, nephew of starmaker Morris "Maury" Kaye, who took an instant liking to the group's manners, pointed shoes, and about two of the songs.

1991 saw the release of the Insomniacs first extended play, *My Favorite Story* b/w *Sunshine Girl* and *Nothing Is Real* on Maury Kaye's Umbrella Records subsidiary. This e.p. received heavy airplay on all the top short-wave stations, including New Jersey's WFMU where it was called "buzzy and fuzzy."

Maury was ecstatic with the success of the e.p. and realized that Umbrella Records could be more than a tax write-off. The Insomniacs were ecstatic because they realized there might be a reason for them to actually learn to play their instruments. The band embarked on a grueling show schedule and sometimes even did three gigs a month.



In 1992, the boys finally followed up the success of the first e.p. and released a second single on Umbrella: *Time Ticks By* c/w *The World Disappears*. This single garnered international success, especially in Germany, where rumors circulated claiming (falsely, of course) that the b-side played backwards revealed an erotic Teutonic message.

Outer Limits was one such German label/distributor in Berlin that sold out of its entire stock of this second single as quickly as the copies were airlifted. This label bought out the Insomniacs' contract with Umbrella (four cases of Lowenbrau arrived on Maury's doorstep) and, in 1993, took dibs on their next e.p., which paid homage to 6Ts influences and loophole-ridden copyright laws. *Going Out of My Mind* b/w *I've Got Mine* and *Grey* was a tip of the hat to the Easybeats, Small Faces, and the Hush, respectively. Back in the States, the noses at Estrus Superior Records picked up on the Insomniacs East Coast stink all the way from the state of Washington. A 10-inch, six-song piece of wax of new tunes was quickly pressed just in time for the band's spring 1994 tour of Germany and the Netherlands.

The success of this tour resulted in Outer Limits rush releasing the *Sylvia Gray* e.p. for the insatiable German market. The Insomniacs played right into the hands of the German masses by putting a cover *Gaby* (originally cut by the Fatherland's own Boots) on the b-side. Meanwhile, fearing the impending demise of the group (due to the illusion of fame) and wanting to cash in with the first posthumous product, Estrus decided to hit the market with a CD compilation of sorts called *Wake Up!*. However, to the disappointment of all concerned, the group did not call it quits at this point. Instead, the boys took it on the road south in the fall of 1995 for a little tour through Washington DC, North Carolina, and Georgia. The highlight of the tour was the monumental performance at fireworks mecca South of the Border. 1995 came to a close to with two royal command performances at the Estrus Midwest Invitationals in Chicago and the GarageRage Triathlon in New York City.

The group heavily promoted its Estrus double A-sized single *Already Down / Jump and Dance* with shows in Las Vegas, California, and throughout the east coast. Another full-length LP/CD, *Out of It* (also on Estrus) followed in March of 1997, produced by punk rock legend (and soy milk proponent), Tim Kerr. Summer and Fall of 1997 will find the band on the road down south (Atlanta, Georgia for the Fuzz Fest '97 extravaganza), jetting for a weekend in Spain (the Purple Weekend Mod Fest), and finishing up in Bellingham, Washington for Estrus Records' 10th Garage-Shock fiesta.

DISCOGRAPHY

45/EP
My Favorite Story / Sunshine Girl / Nothing Is Real, 7" EP, Umbrella Records, 1991
Time Ticks By / The World Disappears, 7" single, Umbrella Records, 1992
Going Out of My Mind / I've Got Mine / Grey, 7" EP, Outer Limits Records, 1993
The Insomniacs six-song 10" EP, Estrus Records, 1994
Sylvia Gray / Feel, Feel, Feel / Gaby, 7" EP, Outer Limits Records, 1994
Sounds of the Estrus Invitationals Mid-West Division, 7" EP, Estrus Records, 1995 (one live track)
Already Down / Jump and Dance, 7" single, Estrus Records, 1996
Fuzzfest '97 promotional only 7" single, 1997 (one track: *Let Me, Take Me*).
Guilt Free, 7" single, Estrus Records 1999

LP/CD
Wake Up!, CD, Estrus Records, 1995
Out of It, Lp/Cd, Estrus Records, 1997.

Compilations
Live at Brownie's, CD, Feralette Records, 1996 (one live track)
Estrus Fireshock Benefit Compilation, CD, Man's Ruin Records, 1997 (one track: *You Can Be My Baby*).

The Insomniacs are:
Mike Sin – Ludwig drums, vocals
David Wojciechowski – Epiphone and Hagstrom basses, vocals
Robert Wojciechowski – Fender and Rickenbacker guitars, vocals

Contact:
The Insomniacs
PO Box 666
Englishtown, NJ 07726
USA

***Out of it* LP/CD**
One of the best Garage/Pop MODS are back in action with their second full-length slab of fuzz infected *Out Of It* LP/CD. Fifteen tuff tracks of sugar-coated arsenic and buzz-pop bliss about lost loves and missing cigare ttes recorded at NYC's famed Coyote Studios and mixed by Tim "Soul Man" Kerr. The sessions took a supernatural turn when guitar tracks would spontaneously erase only to be replaced by the sound of a conga drum. Exorcising the "evil conga" from the mixing desk entailed a bizarre ritual involving a (dread) lock of Tim Kerr's hair, black girl incense, and shrimp chips. When the sweet, fishy smoke cleared, the sound was pure rock and roll. That's right...ROCK N' ROLL! The Shoes, The Easybeats, The Small Faces... THE INSOMNIACS got the songs, the hooks and the balls to meet their influences head on without the slightest flinch. So prepare yerself for absolute fuzz/pop perfection with *Out Of It*.

***Guilt free* 7" single**
Dig it ! After several months of intensive swinging, casual drug usage and international jetsetting (including a headlining slot at the world renowned Purple Weekend festival in Spain) Englishtown New Jersey's crown princes of pop-tainted, guitar-charged, mod-crazy rock 'n roll, lovingly present their latest Estrus wax, the *Guilt Free* 7" single. Two raucous r'n'b infused rave-ups for the freakbeat sweat set! You heard right, Romeo, the brothers Woj and the Doctor of Sin rocket to the fore of mod/pop lore with another superbad slab of ultrasonic rock 'n roll moxie that includes a killer take of *Mud in your Eye*, originally done by Les Fleur De Lys ! New full length LP coming in early '99!

THE NUTHINS

Jon, tell me about your new group, The Sires, what kind of stuff you like to listen & to play... I know you play the drums with these guys...just not to start with some boring question
I left in the Summer as I didn't like what they were doing. Oddly, the drummer from The Nuthins, Rich, took my place and he's happy with them. They play very typical fuzz garage-punk in a style somewhere between the 60s, and the 80s. Girl singer, trash/Sonics/Kinks stuff.

You have some records out...
I did record an EP with them called *The Sires ... Rule .. Okay*, it was released on Twist last year. The band is quite popular, but not my thang at all.

What about The Nuthins ? I wondered why you suddenly split...
Three of us lived in London, one in Salisbury. The distance was just too far in the end, and beside that our interest/dedication was waining.
We'd had one too many shit gigs over the final year. We just weren't doing what we should have been. I really think we could have been a great melodic garage-pop/psych band. But ....
Andy (bassist) and I were having a Nuthins practice, it was boring us rehearsing the same old songs, so I said to him, 'Let's do a three piece, you, Rich and I. Let's play more psych/mod orientated material as a change for the Nuthins.' He said, 'Yeah, sod it. Let's just do that and quit The Nuthins. So we did.
We came upon the name *St. John's Shop* from the We The People ballad as it has a kind of Londonesque type old fashioned name which would suit our move away from the snotty-teen-nihilistic Nuthins moniker.
We still haven't gigged, or rehearsed a great deal. Andy and I are working out a lot of covers. After Xmas we'll get to rehearse with Rich on drums and my girlfriend Sara (already in The Flashback 5 and Lazy Sundays) on Hammond organ.
The addition of her Hammond skills will give us a nice heavy edge. I think we'll be good.

Which is your fave record of the Nuthins ?
It has to be *Mistake*. That was when we began to become the way I wanted. The earlier releases were a mixed bag of changing influences - some too trashy and punk. *Mistake* though was where it came off. The Outsiders - folk/punk thing I liked.

Which is your fave band nowadays ?
In general I listen to 90% 60s stuff. Most of the so-called garage bands of the late 90s do absolutely nuthin for me, so many have no talent and think playing a Kinks riff and shouting is enough. Fuck off, that's shit. However, out of the garage bands I'll have to put in a good word for The Embrooks, they're great and play 60s music the way it's meant to be played. I also think the young R'n'B band The Roadrunners from Sweden are fantastic, I saw them live at the "Wild Weekend" in London and they were great. Also from Sweden, The Strollers play good garage. Who else??
Ahh, uhhm. The Breadmakers, Fortune & Maltese, The Jaybirds, The Saturn V, The Berkely Squires.. and of course, old faves, The Thanes. The Mystreated breaking up was a great shame.
Away from garage the hard-psych-rock of Bangtwister ranks high. The power-pop psych rock of Bronco Bullfrog, and the major label power-pop/folk-rock of Montrose Avenue. Yeah there are still some good bands around.

The garage scene in England seems to be full of new bands nowadays...
Really?? I don't think other than The Embrooks any are really any good. Thee Headcoats are boring. The Diaboliks, terrible. The Sires.... I prefer bands that aren't really connected to the garage scene.
The Wildebeests are good as they don't comply with one style, however when Lenny Helsing sings *She Lives In A Time Of Her Own* ...Wow!!

What do you think about the record price, it's beginning to be a lot expensive to buy reissues in these days. A lot of people I know must choose a few to buy among a lot of vinyl goodies... if the prices would be a bit less I think people would buy more records...
I get lots of promos.

As you're the publisher of a 60s fanzine, did you happen to know English musicians who played in the 60s ?
Yes, I'm good friends with Andy and Chris from John's Children.

You didn't mention any Italian band, we have a lot of good bands trying to play in a more 60s-way-of-sound as Head & The Hares or The Others...
Yeah, sorry I missed you Italian guys out. I think Head & The Hares are fantastic, especially their second LP. I think that's one of the best folk-rock/psych LPs I've heard. I like The Others too, Massimo is a great guitar player. I also think a band by the name of The Kartoons play great 60s jangle. So sure, it must be said when it comes to recreating the 60s in a good as way as The Thanes and The Chesterfield Kings Italy is the place.

The name St. John's Shop sounds very good to me, and the fact you will have the Flashback 5 organist in sounds good too. What do you think about the Spanish scene, I think they have such great bands as Los Imposibles, more orientated to the mod image and pop-art sounds (though not as The Creation were).
Thanks, the name is meant to imply a Swinging London/Psych feeling. You know Carnaby Street and all that. I love the Spanish scene. Well what Spanish scene do you mean? It's pretty Mod orientated, but there's both sides to it. Barcelona, the only place I know has a handful of really cool people, especially Marc and Sara ex-Flashback V. But mainly the mods are your typical snobby, Northern Soul fanatics. There's some great record shops too.
The bands are also fantastic, my new favorites are The Blackbirds and The Unexpected. The Stupid Baboons are also very good.

That area of Mod sounds you mentioned is an area I'm very much into. I used to be a Mod (from 10-17) and got into The Creation, John's Children, Action, Small Faces type stuff way back. I love that stuff, I've re-discovered it. Garage stuff is great, I just fancy a change in musical direction. The Nuthins played for nearly 10 years starting off in a garage-revival type manner and evolving into folk-rock. But hey, you know that anyway.

What kind of guitars and amps you use, Jon ?
At the moment none, but our plan is for me to sell my Vox Phantom and Andy his Vox violin bass. They look great, but have pretty poor sound. Also I find that the garagey musical image thing a bit tacky now. I'm just about to buy an Epiphone semi and Andy a Fender Jazz Master bass.

Amp wise, I'll still use my Vox AC30, and Andy uses nuthin as yet. He'll find something. Richie has a shit drum-kit but being an eternal student I doubt he can afford anything else. Sara will use her trusty obscure single tear Hammond and huge Leslie amp, that's if we can find some where to store it.
We wanna sound like The Choir circa 'If these are men': controlled but mean 'n' powerful.

Talking about London... what would you suggest to a 60s beat fanatic coming for the 1st time there ?
It's a swingin' city, that's for sure. You get a Frat-Shack every few months which is an insane night. The event always out weighs the music. It's crazy. There's always a good band or two and loadsa garage and soul.
I deejay at the Mousetrap Mod Club which is always a treat: 6 hours of freakbeat, psych, garage and Mod wonder. Mole (ex-Mystreated/Embrooks) also deejays it.

What about the record labels you worked with ? (I see the Detour Rds supports a lot his bands with ads, gigs, etc. for example)
They do, though a lot of the bands they've put out are frankly crap. The Nuthins worked with a variety of labels, though I have to say Twist is our favorite. The Nuthins post-humous single will be released on it in January.

You played with the Nuthins at the Beat Festival in Piacenza, what do you remember about that ?
Great times. The people were fun and the town was beautiful. Our tour of Italy was one of the best laughs I've ever had in my life, Sardinia was the best. I've never seen a beach like it in my life!! Italy is fantastic!!!

What's your position about CDs...
If a label will send them to me as promos I have no problem. However, I rarely buy them. Vinyl rules. Still, I think the Nuggets box set was a nice job.

Discography

45/EPs

Allergic Kiss/Colour Trip	Merry-Go-Round (UK)		1992
Why Do I Love Ya	Free EP with SUBMERGE w/The Slingbacks/Catspaw (UK)		1992
Modesty Blaize EP	Dionysus (USA)		1993
Cemetery Chemistry EP	For Monsters (Italy)		1994
Mistake EP	Detour (UK)		1995
I Scream Alone	Split EP w/Shake Appeal/ Les Bowlings/ The Crooks	Mahoi Recs (France)	1996
I Step Forward	The Britsh Invasion Split Ep w/Redbones/Sires/Stewed		1996
Thoughts & Visions/ You've Got To Hide Your Love Away	Twist		1999
She's Gone	Italian Split	Killapunkarecords (?)	1999

Compilations

Transworld Garage Scene Vol 1	Misty Lane (Italy)	1994
Transworld Garage Scene Vol 2	Misty Lane (Italy)	1995
Takin' A Detour	Detour (UK)	1993
Larsen CD	Larsen (France)	1994
Let It All Hangout	Alopecia (UK)	1995

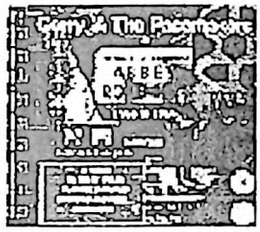
LPs

One Step Forward LP Twist (1995)

ABBEY ROAD **Series by EMI**

Beat at Abbey Road (1963-1965)
Featuring Cilla Black's beat rarity *Love of the loved*, Freddie and the Dreamers, Pat Wayne and the Beachcombers *Roll over Beethoven* featuring Jimmy Page on guitar. The Paramounts, Dean Ford and the Gaylords and the album concludes with a cracking EMI debut from Rod Steward on *The day will come.*

The Shadows at Abbey Road (Collectors Edition)
Extensive research has produced staggering results including previously unreleased gems such as the version of *The Savage* presented in full with studio banter. Hank and Bruce playing bazoukis during the *Summer Holiday* - inspired *All day* and the album culminates in two previously unreleased versions of *Don't cry for me Argentina* and *God Only Knows.*

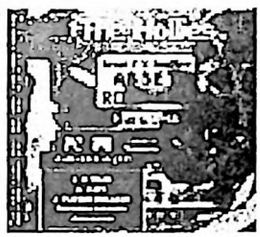


Gerry & The Pacemakers at Abbey Road
As well as the three number ones (*How do you do it*, *I like it* and *You'll never walk alone*), the album also features *Hello little girl* - the Lennon and McCartney song which was planned as the third single, was not used and appears for the first time on UK release. Also appearing is the long deleted *Rip it up* EP with a previously unreleased outtake of *It'll be me* and both sides of the band's final US single *Girl on a swing* and Paul Simon's *Big bright green pleasure machine* which was not released in the UK

The Hollies at Abbey Road (1963-1966)
The album contains 13 early Hollies hits, some unreleased recordings including versions of *Poison Ivy* and *We're through,* plus B sides from their singles which have not been available on CD before.

The Hollies at Abbey Road (1966-1970)
A second volume of Hollies hits, B sides, album tracks and unreleased gems including their version of the Graham Gouldman's *School girl.* The later tracks show an increasing use of stereo and in the case of the epic *Confession of a Mind* big string arrangements.

Manfred Mann at Abbey Road (1963-1966)
The album contains hits, B sides and LP tracks with rarities from the studio vaults including their first 'commercial test' and conversations that were recorded as the band were doing live takes.



Billy J Kramer with the Dakotas at Abbey Road (1963-1966)
A chronological trip through their recordings at Abbey Road featuring many recently found masters of the finest quality. The package also contains the major hits, B sides and tracks from the *Listen* album.

Helen Shapiro (1961-1967)
A chronological journey through Helen's recordings at Abbey Road. Contained within are 5 unreleased masters, major hits, B sides and album tracks. Some are stereo versions available on CD for the first time.

The Swinging Blue Jeans (1963-1967)
A 28 track packager containing six unreleased tracks including the original version of *Old man Mose* done at their first session and a version of the Beatles *This boy.* All the hits are included with other classic A and B sides plus EP tracks and recordings from their *Blue Jeans a' swinging* album

Rhythm & Blues (with a Little Soul) at Abbey Road (1963-1967)
This CD captures 60s R&B in all its various forms from the jazz roots of Ottilie Patterson, Manfred Mann and Graham Bond, The Group Sound of The Sons of Fred, The Paramounts and The Shades of Blue to the later soul leanings of Rod Stewards, Herbie Goins and the Actions.

....NEWS....NEWS....NEWS....NEWS....NEWS....NEWS....

Castle Communications is issuing a boxed set of **Small Faces** CD singles covering the Immediate period of the band's career. There are six CDs in all with original artwork and a poster. Also available in April is *Darlings of Wapping Wharf Launderette*, a 50-track compilation compiled by Kenney Jones. A Ronnie Lane compilation called *April Fool* is available on 12 April with tracks from 1967 to 1985. More on this on the Room for Ravers news page... Talking about The Small Faces, Ian McLagan has written a book which has been published in Great Britain.

Re-released CDs from **Brian Auger** to be available soon. These include **Open, Streetnoise, Definitely What? Befour** and **Closer to It...**

The Third Annual **Small Faces** Convention takes place in May 1999. Details are on the Small Faces Web page *Room for Ravers...*

Island Records is reissuing material by **Traffic** in March. These include *Mr Fantasy* and *Traffic...*

More BBC material on the way. **Manfred Mann** BBC Sessions should be available now or, at least, very soon...

There are plans for a double CD, possibly, of **the Who** material. This may also include jingles and interview snippets. Roger Daltrey claims that the version of *Anyway Anyhow Anywhere* is better than the record! The album may be out in the late 1999...

The Pretty Things performed their pre-*Tommy* rock opera *SF Sorrow* on 6th September 1998. This has been broadcasted live from EMI's Abbey Road studios...

The Action is reforming to play two dates at the Isle of Wight over the August bank holiday weekend. They also will play in Italy at the Mod Weekend in Cattolica on september 1999. Expect a live album afterwards...

The Beatles have prevented the CD release of the tapes made during the final appearance at the Star Club in Hamburg. However, this was available on vinyl some years ago...

The **Incredible String Band's** album *Be Glad for the Song has No Ending* finally gets a CD re-release...

Music Club is launching a 27-track anthology from **the Herd** including the singles *From the Underworld, Paradise Lost* and *I Don't Want Our Loving To Die...*

The Zombies' *Odyssey & Oracle* with the single *Time of the Season* is re-released on CD and vinyl. CD includes mono and stereo mixes as well as unissued tracks...

Castle Communications' Definitive Collections is due for greatest hits from **Marmalade, the Searchers, the Tremeloes** and **The Purple Gang**...

Now available is a **Creation** CD called *Our Music is Red with Purple Flashes*. This is a 23-track compilation...

A re-release on CD of February Classic CD, the **Yardbirds** *Roger the Engineer*, is to include some Keith Relf rarities. These are his two 1966 solo singles *Mr Zero/Knowing* and *Shapes in My Mind/Blue Sands*. The CD also contains different versions of some other tracks...

Screaming Lord Sutch, leader of the *Official Monster Raving Loony Party*, has been found dead after apparently committing suicide. Devastated partner Yvonne Elwood found the self-styled lord, whose real name was David Sutch, hanging at his home in Harrow, north-west London. She immediately called an ambulance and police but the 58 year old eccentric man was declared dead at the scene. "Obviously I am still in a state of shock. He was unique and we will not be able to replace him", a tearful Ms Elwood said.

"It is a terrible shock because we envisaged spending the rest of our lives together and it is something that is very hard to come to terms with". Ms Elwood, 41, and the late Lord Sutch had divided their time between the house and her home in Reading since meeting him two years ago, shortly after the death of his mother. Although he fought a long-term battle with depression the former rock star had seemed happy in the days leading up to his death, Ms Elwood said. Downing Street officials were quick to pay tribute to the maverick who became Britain's longest serving party leader after launching the *Monster Raving Looney Party* in 1963. "Screaming Lord Sutch will be much missed. For many years he made a unique contribution to British politics", a spokesman said. "Our elections will never be quite the same without him. Our thoughts are with his family at this sad time".

The ultimate big news is that the **Monks**, in their original line-up, are performing two days at the *Cavestomp '99* in New York, along with other two great 60s outfits as the **Chocolate Watchband** and the **Standells** (see below for details). For info: Cavestomp Festival Info, PO Box 20574 New York, NY 10009, tel. 212.505.3723. Email: cavestomp@aol.com.

Stay also tuned for the upcoming releases on CD from the Cavestomp Records label of the whole show of the 1998 edition as well as the Cavestomp '99 Festival with the above mentioned bands...

Books.... Books.... Books....

Mods by Richard Barnes

This book is the essential guide to the 1960s mod world and a visual documentary of that great era. Appropriately, it has been published by Eel Pie, Pete Townshend's publishing company.

The book starts with a description about who the mods were and what is was to be a mod. Being a mod became the fashion of the 1960s, largely based around clothes but taking in other aspects such as music, pills and visiting the clubs of the time like the Scene, the Crawdaddy and West End clubs. The book describes some of the clubs. The Crawdaddy on Eel Pie Island has a place in history as the club where the Rolling Stones and Yardbirds made their names. The Animals and the High Numbers played a lot at the Scene. The Marquee may be linked for ever to the Who but it started as a jazz club and it took some persuasion to move away from this.

Carnaby Street was where you wen to buy your clothes. Shops like Lord John and the Raoul's shoe shop were popular. The Small Faces had personal accounts in the Carnaby Street shops.

Most of the book consists of photographs of the mod life. This is where to go for clothes and fashion tips: your models are Steve Marriott, Roger Daltrey, Rod Stewart and Ronnie Lane. Check out the suits, hairstyles and read the definitive guide on what they buy from the Daily Mail in 1964. If you need to alter your hairstyle then there is a detailed step-by-step guide on the French cut. Brighton makes an appearance with photos of the mod rallies and the parades of scooters through the town. There are photos too of the bands- The Kinks, the Who, the Motown and Stax stars- and then there are the clubs.

All in all, the book is a visual documentary, a souvenir for those who were there and a slice of visual history for those, like me, who were too young.

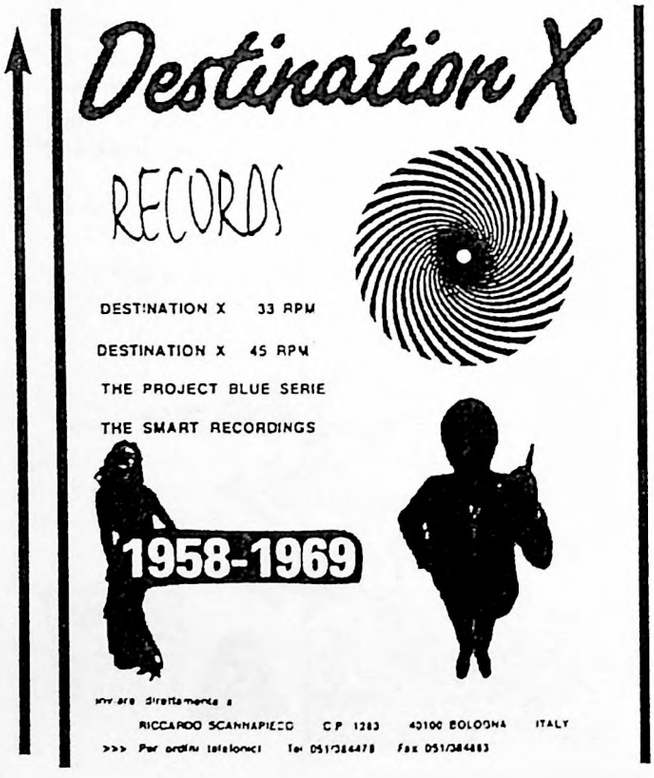
Black Monk Time by Thomas E. Shaw

The book *Black Monk Time* is a close look at "Beat bands" in Germany, in 1965, when the anti-Beatles had come to Hamburg. John Kennedy had just been assassinated. Long-held attitudes were changing.

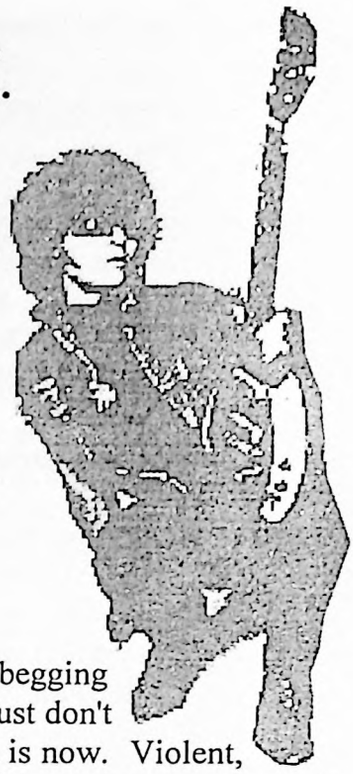
In this autobiography, Monk bass-player Eddie Shaw narrates his experience when people were first made aware of a place called Vietnam, when words were beginning to be understood as the basis of lies - when a young East German woman, Angelika Gluckmann, fled the East Zone and fell in love with an ex-GI. *Black Monk Time* is a tale of rites of passage, a rebel without a clue. It's an offbeat love story, revolving around a group of young expatriate Americans who went to sleep in a Norman Rockwell world and awoke to find themselves playing rock music and singing, "*I hate you, but call me*".

Now, thirty years later, The Monks' music has been described as being thirty years ahead of its time. At the time they were playing it, people described it as crass, idiotic, confusing, and insulting. *Black Monk Time* is the other side of the spate of stories about Hamburg, the Beatles, and the normal music of the 1960's.

American record companies refused to distribute Monk recordings, claiming that the group was too radical "in ways that words could not explain." At a time when almost every English group was playing music of obscure American blues players and sending it back to their American fans, The Monks were playing something else. They were known as the "anti-Beatles." Through recent bootleg recordings and underground magazines, a new American generation now claims that they have found the missing link between the Beatles and what is now called punk music. A Hollywood film production company, Moxie Pictures, has purchased the option to do the movie.



ELAN PORTNOY, MASTER of the FUZZ.



Interview by Francesco Ficco

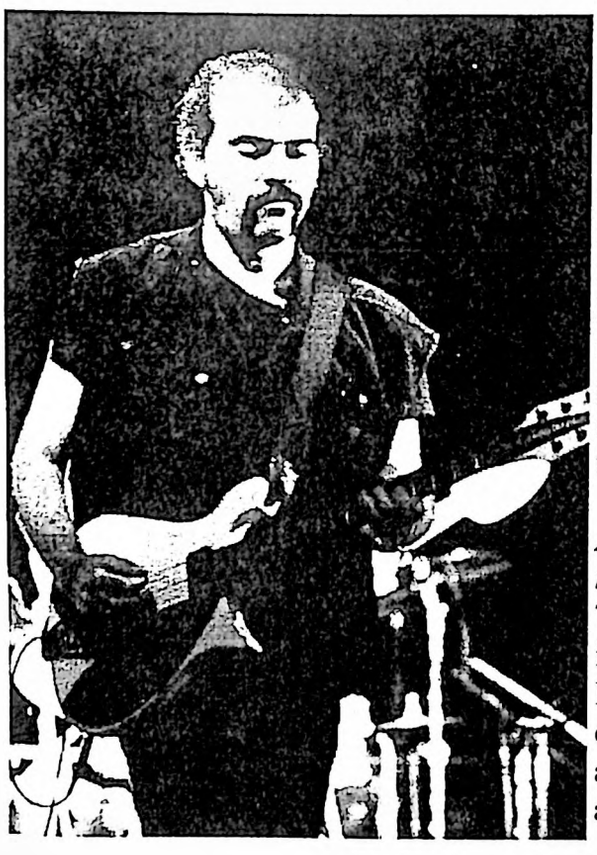
After their recent mini-tour of 2 dates in the south of Italy organized thanks to my ever ever friend Massimo Del Pozzo aka Brian of the Others/Misty Lane Records & Magazine, the Fuzztones seem to have newly disappeared. But we managed to get in touch with Elan Portnoy, one of the few real fuzz killers left on earth. He's always been the man in the shadow, with his calm and kind nature, mainly leaving the up-front duties to Rudi, he never talked so much during all those years of *fuzztonemania*. This is a small chat we had together, and as Rudi would like to say.... *ladies and gentlemen.... The master himself !!!*

Ciao Elan, how's it going?

Right now it's Halloween here. As I tell you this, little kids are crawling in the street begging for candy from strangers. When I was a kid I thought it was great. Now as an adult I just don't know anymore. It seems like the vibe out there is a reflection of how life in the USA is now. Violent, competitive and narrow. The candy is a stand-in for money or points, like in sports. Sports, corrupt corporate business, violence and an over-all barbaric narrow-mindedness prevail in our current social environment. There's very little spirit and magic left here in the US. People are generally selfish and dishonest. I hate to face it, but it's reality, at least for now. It's hard to be an artist in this scene - you're looked at like a freak unless you're a rich freak - then you're acceptable - stupid isn't it? Anyway, I make my own reality and effectively hide in it. Maybe someday it'll be different.

Would you please tell us what have you been at in the past 10 years now? When you left the Fuzztones and formed the Headless Horsemen for a while....

Well, after I left the Fuzztones, I had a notion to start the Headless Horsemen. I wanted to focus more on songwriting and making sounds in the style of some of my favorite groups like The Pretty Things, The Who, Cream, Yardbirds, Pirates, Flamin' Groovies, The Kinks, etc. So I created The Headless Horsemen to become the platform for me to do this in and asked the other players to join' cause I thought they would fit in the right way. In the beginning it was a 3 piece (Ira, Peter and me). We had a more power-punch-in-the-face approach when we were 3 piece, sorta Who and Cream and Creation like. There's a great un-released demo that was recorded at that time; definitely the best Headless Horsemen recordings. When we replaced Ira with David, and added a rhythm guitarist, the sound moved over to a more R&B Stones/Kinks/Yardbirds kind of feel. I could play more lead parts instead of worrying about filling in the sound. Actually, now I really prefer to be the only guitar player. My style is naturally an aggressive blend of chords and lead bits. Sometimes it's easier to write tunes for 2 guitars though.



And what band did you play in, before you entered the Fuzztones ?

The band I was in before the Fuzztones (The Monitors) was closer in sound to those groups; my passion is really more for the British R&B and Early American R&R anyway. The Monitors (with Michael Jay) was a 3 piece most of the time (we tried a vocalist here and there), we did a bunch a great instrumentals (Link Wray, etc.) and freak out free form often after having a bit too much to smoke.

The thing about the Monitors a that time (1979) was that we were the loudest thing to hit the neighborhood of the upper west side of Manhattan. Kids from my school who lived blocks away from our rehearsal space could tell me what tunes we were playing the next day at school! I lost a lot of hearing during that time but had a hell of a good time.

You're one of the masters of fuzz, I can tell. Who would you name as guitarist influence ?
Well, my favorites include: Mick Green, Link Wray, Burlison, Lightnin' Hopkins, T-Bone Walker, Roy Buchannan, Carl Perkins, Chuck Berry, Hank B. Marvin, Dick Taylor...and of course: Lennon/Townshend/Richards/Taylor/Beck/Clapton/Page...there's more, but those guys get the most time on the turntable.
I'd say the top 3 are Chuck, Link and Mick Green.

I know you have a new band called Roamin' Numerals, what are you exactly at now? What are your plans ?
It's really hard to say what's going on with The Numerals. We did a few records but can't seem to get it together long enough to get out and gig on a regular basis. We have a track coming out on a Flamin' Groovies tribute CD in a couple of months, otherwise I don't know. I'm thinking of starting another group, maybe a return to my 3 piece instrumental roots. I recently found a recording of my first 3 piece when I was 9 years old playing an instrumental that I wrote, It's in the blood I guess.

What about the Fuzztones? Any chance to record again with Rudi, Deb, Ira and Michael ?
I guess it's always possible. Everyone is so busy doing different things now; it seems somewhat unlikely. Mikey has been "missing-in-action" since the beginning so I doubt he will ever come out of the woodwork - too bad. There's a 45 in latest issue of Misty Lane, with my photo on the cover, but I'm not playing on the track, which is quite obvious if you take a listen.

Tell us about Michael Jay, and why you can't find him.
I really don't know what happened to Mikey. We were very close friends before we joined the Fuzztones together in the early 80s. I would go to his house almost every weekend and listen to records or learn tunes or eat mushrooms. We saw some really great shows together back then - it was a cool time. Mikey turned me on to some great sounds, and I helped him get it together on the bass. After I left The Fuzztones, we barely spoke to each other. On occasion we would have a drink and a quick visit. It was never the same though. He really changed over the years we were in The Fuzztones; I can't really figure out what went down. I miss him though . . . and wish it didn't end that way - I hope he's ok. Mikey truley had the rock-n-roll spirit - he was no bullshitter.

What are your fave guitars and amps?
Although I've used different amps and really liked them, my favorite is my trusty '64 Fender Super Reverb. It's an unusually great sounding specimen, never heard one that beat it. I actually bought another one a few years ago - mint condition, black-face and all, but it didn't cut it. I have a little black-face Princeton Reverb that I use to record quite often - it's great too. In fact, the Princeton usually does a better job in recording and the Super is best for live. The Super can get too loud for the studio. Both amps have a sweet-spot at around 4 on the volume control where they start to get crunchy, but still maintain that beautiful smooth, warm Fender tone. I like my '66 Marshall Plexi JTM-45, but it's big and

The editor (freaked!), Rudi and Elan after the Fuzztones gig in Cosenza, Italy.

Guitars is another story. I will always love my Rickenbacker 375, but it stays in the closet most of the time now. I tend to grab for the Telecasters or sometimes the Gretsches more often lately. They sound great and feel really solid when I'm rippin' in to 'em. I love the sound of some of my Gibsons (and the look!) but they don't always fight back the way I need a guitar to when I get going; sometime you need the sound only a Gibson can give you, but the good old Fender always comes through. Telecaster is the main one now. I still play my Vox Starstream XII quite often - it's like going to a carnival playing that thing - lots of fun gizmos to play around with. - but forget tuning it!

Is it true you have Italian origins?
Yes, I have Italian blood on my Mother's side. My great grandfather, Giovanni Pisoni came to the US from the Milano area in the 20s I think. He played guitar in a band while he lived in the Chicago area. He left my Grandfather and the rest of the family back in Italy though. My grandfather came over shortly after to find his father and bring him back home. My grandfather, and my Great Grandfather never returned to Italy. But I did, and will again soon. I'm seriously considering living there for a while - I really like it there - it feels like home to me.

Well... you're welcome anytime !

The new single of The Roamin' Numerals on Beluga Records

WOLFGANG VÖLKEL
TALSTR. 9
57339 ERNDTEBRÜCK
GERMANY
TEL. (0049) 2753/1581
FAX (0049) 2753/1299

60's/70's BEAT – GARAGE – PSYCH – REISSUES

- Regular Lists
- Fast & Reliable Service
- In Biz For Over 10 Years
- Surprising Offers

Here's A Small Sample Of Stuff We Have Available

NET – Same 10"/BINTANGS – Same 10"/PRISONER OF THE BEAT(60's garage comp)/ONLY FOR REAL LOSERS(60's garage comp)/3'o CLOCK MERRIAN WEBSTER TIME LP/TIME WON'T CHANGE MY MIND(US Garage collection)/ATTACK – Complete Recordings LP/JASON CREST – Collected Works LP/DIGGIN UP DOWN UNDER (Aussie 60's collection/IT'S A HARD LIFE LP (US garage collection)/VIPS GREATEST HITS LP(Dutch 60's Comp)/HIGHLIGHTS FROM THE LOWLAND (Dutch 60's comp)/TOO MUCH MONKEY BIZ Vol.1-3 comps(global beat)/BAD VIBRATION comp(US garage)/RED WITH PURPLE FLASHES (European Mod Comp)/BEAT EXPRESS (dutch 60's collection)/LES MISERABLES– Best LP/LES LUTINS – Best LP/13TH FLOOR ELEVATORS – classic LP'S/SONICS – all classic LP's/INCREDIBLE SOUND SHOW STORIES LP'S/PSYCHEDELIC UNKNOWNS Vol.3-11 LP/CD

Send 2 IRC's or 3,-DM stamps for a 72 PAGE CATALOGUE full of cool and obscure reissues on all formats. Check the latest goodies and enjoy the large backorder programme including your fave stuff on:

Essex – Voxx – Sundazed – Cat Hip – Dig That Fuzz – Distortions – Collectables – Norton – DSX – Lance – 10 th Planet – Akarma – Cat Back - OpArt – Aya – Misty Lane and loads of private releases

Order YOUR records from someone who cares about YOUR Type of Music

Action records

New releases available now :

60's -

COLLECTING PEPPERMINT CLOUDS
- Psych Pop comp. LP
LOS CHIJUAS
- Re. of rare Mexican LP
SEARCHIN' FOR LOVE
- Garage Beat comp LP

90's -

MEANIE GENIES *Debut 45*
YESTERDAY'S THOUGHTS *EP*
WILL-O-THE WISP *LP*
PURPLE OVERDOSE *"Reborn" CD*

ACTION RDS - Arachovis 20,10680 Athens, Greece

It's Monk Time !

Special thanks to Jamie Goodman of the official Monks site and Will Bedard
Photo courtesy of Larry Clark, © 1966 The Monks
http://www.the-monks.com/
http://www.furious.com/perfect/monks.html

In 1966 London was swinging, the Byrds soared on the wings of their most innovative single, *Eight Miles High*, Brian Wilson labored in the studio on a legendary lost masterpiece and the Yardbirds fronted the mightiest lineup in rock'n'roll, with Beck and Page on dual lead guitars. Pop Art and its bastard stepchild, psychedelia, were about to rule the airwaves.

But from Germany there came dark rumblings that hadn't been heard nowhere, guitar and organ howled in orgiastic competition as a thunderous tribal beat boasted song structures into strange forms.

The effect is a blast, as is the rest of the Monks' 1966 debut album, *Black Monk Time*.

It's taken over thirty years for music to understand the work of the Monks on their one and only album.

Recorded in 1965, the album is harsh and abrasive, the music has not only withstood the test of time, it's grown more pertinent with every passing year.

Formed in 1964 by five American GI's in Germany, the Monks started as a traditional rock'n'roll band. Initially called **The Torquays**, the band played the standard beat music of the time.

Gary Burger on lead guitar and vocals, Larry Clark on organ and vocals, Dave Day on rhythm guitar and vocals, Roger Johnston on drums and vocals and Eddie Shaw on bass and vocals covered Chuck Berry tunes, surf music and various songs by the British Invasion artists.

They soon began experimenting with their own sound, focusing almost exclusively on rhythm which they called *over-beat.*

One of the components of their sound was feedback. Burger discovered feedback by himself while rehearsing with his bandmates: "*We were practicing and I had to take a leak*", he said. "*I laid the guitar against the amp and walked off the stage. I forgot to turn it off and the thing began to make this god-awful racket. It started off humming and then it increased in volume. Roger started hitting his drums and it sounded so right together*".

Gary Burger quickly learned to control the feedback with his Gretsch "Black Widow" guitar and trashed the speakers so often that he had to switch to a Vox "Super Beatle" custom-made 100 watt amp.

Around this time Dave Day switched from rhythm guitar to six string banjo. To amplify his banjo he stuck two microphones inside it. He chorded it like a guitar and the horse gut strings produced strange clacking sounds. Day's frenzied attack is one of the most unique aspects of the group's departure from conventional rock'n'roll.

The slashing banjo stays on the beat for the most part, but at times it introduces a counter-rhythm: the effect is quite disconcerting.

The backbone of the Monks were Roger Johnston on drums, strictly providing complex fills to the beat, and Eddie Shaw on bass, leading the rhythm craziness. Last, but not least, there's Larry Clark on keyboards, who often introduced melody into the song, sometimes fighting to be heard above the guitar feedback.

The band also introduced arbitrary key changes to the songs, producing tension. The music virtually explodes, achieving a clash of sound that no other band did at that time.

After being discharged from the Army they dropped the first name for a new moniker, **The Monks**, and changes were brought in their style, both musically and sartorially: the Monks dressed in black all the time, wearing ropes tied around their necks. The image, together with their music's mutation, startled German audiences. The band also assaulted the audience sonically, demanding their complete attention.

A residency at Hamburg's famed Top Ten Club solidified the band's approach. The Monks gigged incessantly, playing six hours a night and eight or more on the weekends. They still played some of the standard

beat covers, but their originals became the core of the set.

They started to take speed to stay awake during their shows in Hamburg: Johnston began to rely on the pills to help him get through the long sets; the other Monks, except Larry Clark, also took speed on occasion.

By November of '65, the Monks were ready to enter the studio. They had already laid down some demos when their managers offered them a recording contract with Polydor.

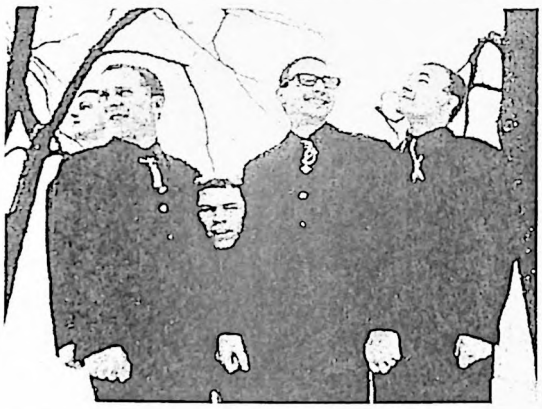
The *Black Monk Time* album was recorded with analog technology on a four track machine and the production reflected what the band sounded like live. There was nothing on *Black Monk Time* they could not replicate on stage. The Monks' spartan sound stuck out like a tonsure at a long haired love-in.

The album's cover reflected the music's stripped down minimalism. The word "Monks" appeared on an all black cover, anticipating the Beatles' famed *White Album* by over two full years.

Most remarkable is the fact that every song on the record is an original. What other group debuted with an album comprised wholly of originals in early 1966 ?

The original album has gone on to be one of the priciest pieces of rock'n'roll memorabilia. An original pressing of *Black Monk Time* has been rumored to fetch up to $1000 from some collectors. Finding one for less than $500 is rare.

After the recording sessions finished, the group returned to the touring schedule. One of the original songs they performed live didn't make it onto the album. Fortunately, it appears on the volume 5 of the *Prae Kraut Pandaemonium* compilation serie, taken from a German television appearance: *Monk Chant* is just what the name suggests. Johnston's drumming is obsessive, and the Monks moan eerily their chant.



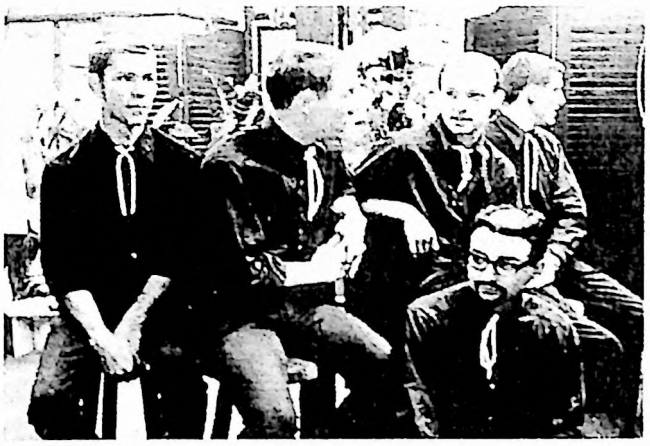
Often, they opened for chart-oriented British groups such as the Creation, at that time riding the German charts with *Painter Man*. Dave Day also remembered playing with the Troggs. At one show, they played with the Kinks, a band that was a favorite of them. Larry Clark even used to sing the Kinks' second hit, *All Day and All of the Night* at gigs. The group even played a show with the legendary Bill Haley and his band, the Comets.

By this point, *Black Monk Time* had been released, as was their first single, *Complication*. Critical reaction appeared favorable. European magazines compared their album to LPs by the Cream and the Lovin' Spoonful. But the notoriety didn't translate into chart action: the record sales were minimal. Their first royalty checks were about ten dollars per person.

Months went by and commercial success was still missing. They weren't making money off the album, which Polydor said had not even paid for itself, and some of the band members was disillusioned with the state of things. Further, the incessant touring schedule itself worked on everyone's nerves.

After *Complication* was released as the first single, two more 45's were issued. These singles were recorded with the intent to breach the charts. The two 45's show a noticeable change of direction by the band.

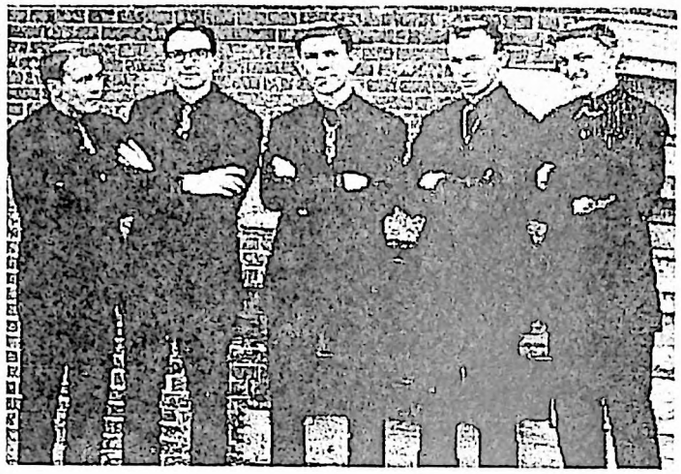
The first one, *I Can't Get Over You / Cuckoo*, is one of the most bizarre attempts at commercial music ever. The A side features organist Larry Clark on his sole lead vocal and the song reminds the Velvet Underground. The flipside is a completely different matter: the Monks rhythmic attack can be heard on *Cuckoo,* with Roger Johnston monotonal singing voice telling an odd story about somebody stealing his pet cuckoo.



Soon after, the Monks toured Sweden. They played several shows and made an appearance on national television. Then, once again, they entered the studio in an another attempt to hit the pop market.

Love Can Tame The Wild was their last single, and it has lyrics

that include words like "moonlight". The 45 is as quite uninspired as the LP was revolutionary. The flipside, once again, is a strange little number: *He Went Down To The Sea* has psychedelic tinges and an Eddie Shaw trumpet solo. Their over-beat is absent from both songs and the original Monks style is missing. By this point even the Monks image was becoming weaker than ever. Johnston was growing his hair on top as were other members. They were also wearing colorful clothing. Surprisingly, the least rock'n'roller of them all, Larry Clark, remained faithful to the original look.



Black Monk Time and the subsequent singles were unreleased in both the UK and USA because Polydor was unsure of the music's reception outside Germany. Next, the Monks had a tour of Vietnam scheduled for 1967, and there were plans to play the States. But touring war broken Southeast Asia made absolutely no sense to Roger Johnston. Gary and Roger had both gotten married in the meantime. Consequently, external pressure emanated from all three wives against the tour. So Johnston fled back to America with his wife. He sent Gary Burger a postcard, announcing his resignation and the proposed tour was canceled.

Johnston was already in Texas. Burger caught a plane to New York City. Clark and Shaw, along with his wife, took a tramp steamer back to the States. Day was to stay in Europe for another nine years, living like a hermit in Germany's forests for a while. The story doesn't end with the Monks departure from Germany, though. Like the rest of humanity, they found a semblance of normalcy and continue to struggle through everyday life.

Larry Clark went to college and worked at IBM for over twenty years until his retirement. **Gary Burger** lives in his home state of Minnesota, where he runs an audio and video production company. Burger produces records and in his spare time enjoys hunting and fishing. **Roger Johnston** also lives in Minnesota, where he works two jobs. **Eddie Shaw** runs an independent publishing company that issues books of fiction. He wrote an autobiography detailing his days with the band, entitled appropriately enough *Black Monk Time*. And **Dave Day** recently recorded a single titled *Don't Ha Ha* (see the interviews).

The Monks music was truly one of a kind, forged in the sweaty dives of a place and time that is long gone. That locked up sound is impossible to recreate, the only certainty is that there never will be the likes of the Monks again, five ex-American GIs playing over-beat music... with tonsures.

Misty Lane Association
The Sixties Appreciation Society
To become a member just send US $ 3.00.
you will receive news on our services:
* membership card
* record and b-movies catalogue 4 times a year
* updates every month
* bi-montly newsletter
* info on our releases
* festival and shows news
* stickers and features
For more info on the supportive mebership please write us :
Misty Lane Association
L. A. Pascucci, 66 -00168 Roma
MistyLane @iol.it

Interview with Eddie Shaw

By Francesco Ficco

How are you, Eddie ?
I'm doing well.

Do you still play bass ?
I play with my two sons. We do a lot of Slayer and Maschuga - not my type of music, but if I complain about it, they call me a cry baby, so I have to try and keep up with them. They play faster than hell and it's a tough job for an old guy like me to keep up with them, but it does keep my in touch with the new music.

Are you in contact with the other Monks ?
We are not in as much contact with each other as we used to be, but we do communicate with each other once in a while. We all have separate lives, but we're still a family of monks. We will be part of each other for the rest of our lives.

Do you often listen to Black Monk Time ? Which is your fave song of it ?
I hear it when other people play it. Two weeks ago I attended a party at Planet Hollywood in Reno. It was a black tie event to watch the Oscars on big screens. On one of the breaks a video of the monks was played which really surprised me. It was quite an honor. As for monk songs - I think I like *Shut Up* the best.

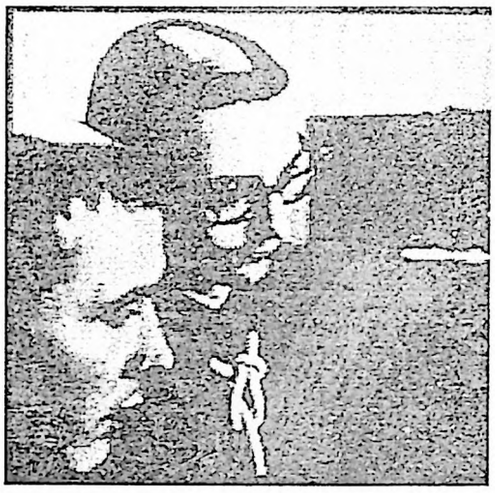
What can you tell us about the rumors of a demo tape with unreleased Monks tunes ?
Johan Kugelberg, New York, and Om Records will be releasing those tapes on a CD sometime the end of April or the beginning of May. They will be distributed nationally. Then *Black Monk Time* will be re-released in 2000. The monks will then have made it into the next millennium !

Have you ever been contacted for a reunion gig/tour ?
A couple of years ago someone talked to us about doing 17 dates, but then the time was not right and of course it would take a lot of time for us to get together again and practice. There is a possibility of something like that happening - but so far, no one has really discussed it with anyone.

When will the movie on the Monks be on the big screen ? And what's the title ?
Tom Kalin, of Killer Films (*I Shot Andy Warhol*) is writing the 2nd draft of a script to be called *Black Monk Time*. Of course that doesn't always mean the film will be produced. A couple of film companies has bid on the option. Right now, Killer Films has it. If they do get the script accepted, I suppose it will take another year for things to get rolling.

We know Dave Day some years back released a single with Don't ha ha, did you hear that ?
Yes, I visited with Dave and Gary and we got together in Gary's studio to quickly put a couple of Dave's songs on tape. I played bass. Even my kids and Dave's wife sang the background chorus. It was fun.

A lot of people still love the Monks after 30 and more years, how can you explain it ?
I don't understand it, but I do appreciate it. It is very gratifying to think that the monks are appreciated 30 years later. Our managers always told us we were ahead of our time. I don't know if that's really true, but I (as all the other monks, I'm sure) do feel honored to have the recognition. One of my musical heroes, Duke Ellington, said, he was happy that he wasn't rich or famous too young. Of course I don't think the monks will become rich from their music, but it is very good to feel that we were artistically successful.



Reading Black Monk Time, which I liked a lot and I think it's really a great book, sometimes I felt scared and depressed from some of the events you described. Did you ever get that feeling back in the Germany days ?
It was fun when we first started, but then when business became something we had to think about, it began to get hard. It was not easy for any of us. The life of a rock musician is not always fun and people do play games with young groups. The book was only written from my experience, revolving around my romance with Anita - and yes, I did feel unsure a lot of the time, especially living in a country where I had to learn the language. It was my education - my university. I would not relive that part of my life any other way. I learned a lot about many things besides rock and roll. I am a writer and publisher and before *Black Monk Time* I published a book of short stories titled *A Cowboy Like Me*, based on my experiences in Nevada before I became a monk. Anita and I wrote another book, not yet published, which is titled *Freedom Is Where The Panther Lives*. It is probably three books, about Anita's mother in World War II, then Anita's experience growing up in East Germany and then escaping to the West Zone, where life was not what she thought it was. And finally the story of her return to East Germany when the wall went down and how she became a different kind of captive of that place. She became a woman who didn't know who she was. That's what the story is about. I hope it will be published once the movie is made.

Which bands were you friends with, back in the 60s ?
We spent a lot of time with the Image, who played many of the same towns we played. They were from England and recorded *Red Rubber Ball*. We also partied a lot with Danny and the Spotniks in Heilbronn and Stuttgart. They were from Holland and the bass player Whiskey and I were buddies. Then I had a couple of friends with whom I would meet after gigs and drink until early in the mornings. One was Peter, the drummer from Casey Jones. Whenever we were in the same city, he and I would run around together. Another of my friends was Ian Wallace who played on one of the King Crimson albums (*Islands*). He was in the Warriors then and we partied a lot in Hamburg and Koln. I saw him in 1972 in Chicago when I was playing with another band, Copperhead. He was on tour there with Bell and Arc from London. I then went to London and saw him again. Another good friend of mine was Knut Kieswetter, the German Jazz singer. We got together often after I got off work at the Top Ten in Hamburg. All of us always stayed out until the sun came up.

Can you name us some important act you played with, apart Jimi Hendrix and Bill Haley ?

We played with Troggs at one concert. We also did a concert with the Kinks in Cologne. We did another concert in Cologne with the Creation who were promoting their song *Painter Man*. We did a TV show in Stockholm with Johnny Rivers - another TV show in Frankfurt with Manfred Mann. Freddy and and Dreamers sat in with us one night in Frankfurt at the Storyville Club.
There are a couple of others, but I can't remember them. I think one was Sam the Sham.

You wrote a story, in the book, about you taking some kind of drug and feeling like you were dying, but you didn't say what drug? What was the band's relationship with drugs back then ?
I don't know what kind of drug it was, but it scared the hell out of me. Someone slipped it in my drink. We were not regular drug users. Sometimes we would take methamphetamine if we had a hard schedule and had no time for sleep. I didn't do it often because I didn't like the effect. Before we broke up we did smoke a little hashish which was easy to get in Hamburg, but it was not something that was part of us, as the Monks.

What kind of music do you listen today, Eddie, and have you got some favorites ?
Of course I still like Duke Ellington and Miles Davis today, plus many other jazz greats. I was into the Beastie Boys for awhile and then the Fall. I liked Nirvana for awhile. I was in San Francisco last year and met Neutral Milk Hotel from Georgia, I think, I liked them a lot. There are a couple of Irish female singers I like. I like some of the newer rap music and old hip hop. I like new music forms I haven't heard before. I still like the experimental stuff. For classical music I like the composer Gorecki, Charles Reich, Stravinsky, and some new composers who I only hear occasionally and don't know their names. I do want to know more about them.

Are any Monks videos available today ?
There are a couple floating around. We do have the rights for them and are trying to figure out how to market them.

Do you know Monks chant and the Torquays' There she walks appeared on compilations ?
There are a lot of songs by the monks on other recordings including covers by the Fall. We own the masters to the Torquays songs and I don't know who is releasing them without talking to us.

What would you think of a tribute to the Monks ? After all you anticipated punk rock...
Any time anyone wants to play or record our songs, I personally consider it an honor. I just hope they let us know about it.

Discography of **The Monks**

Complication / Oh How To Do Now	45 1966
Black Monk Time	LP 1966
I Can't Get Over You / Cuckoo	45 1967
Love Can Tame The Wild / He Went Down To The Sea	45 1967

The Monks also appear on the following LP compilations:

Prae Kraut Pandaemonium vol. 5 (as The Torquays with *There She Walks*; as The Monks with *I Can't Get Over You* – live version).

Prae Kraut Pandaemonium vol. 6 (with *Cuckoo* – live version)

Hide'n'Seek Again (with *Monk Chant* – live version)

Interview with Dave Day

By Francesco Ficco

What's your reaction knowing the Monks talent has been highly recognized now and not back in the 60s ?

I think the Monks' talent in the 60s was great, only the people wasn't ready for it way back then. I don't even think we realized what we were doing. I think today the music is a lot harder than ours was, or should I say more modern for the kids today. I guess you can say that we had a lot to do with keeping rock and roll going, only in a different kind of way.

What's your opinion about a Monks reunion ?

The monks are never going to have a reunion, but I'm sure we will do a concert again and again. I don't like the word reunion.

What did convince you to switch on the banjo when you played guitar ?

The managers had a lot to do with me changing to the banjo. I was playing rhythm guitar but the other guys were drowning me out all the time, so I came on the idea of playing a 6-string banjo because you can play it the same as a guitar but with 2 mics in it. It would come out with an entirely different sound as you know. It was a lot of work but it was worth it.

I know you recently released a single, "Don't ha ha", which you played with the Monks back in the 60s... Is any other Monk playing on it too ?

I recorded it in 1996 at Gary Burger's studio in Minnesota. All the Monks were helping out, except for Larry, we had not found him yet. My wife Irene played tambourine on the *Right to be free* side, that is an original song I wrote. Eddie's two kids were also singing in the background.

Do you still play the banjo nowadays ?

I haven't been playing the banjo at all, but I'm in the process of buying a brand new one.

Do you ever listen to "Black Monk Time" ? Which is your fave song from it ?

I honestly don't have a favorite Monk song but I do like the banjo on *I hate you*, *Drunken Maria* and *Blast Off*.

A lot of people still love the Monks after 30 years, what's your feeling about it ?

About Monks fans, back in the 60s, believe it or not, we really didn't have any fans except for those from Radio Luxemburg and other parts of the country. There were a lot of German fans, but they were farce. For example, we became the Monks when we were the Torquays, and when we went back to play at the same bas as the Monks we weren't very well appreciated. I remember the kids looking at us as if to say "what happened to you guys, why are you doing this to us", I felt so helpless I didn't know what to say, neither did the rest of the Monks, or should I say the Torquays. They did not like our new music but we had to play it, like it or not. It was a tough time, I kind of feel sorry for our die-hard Torquays fans, we had a lot of them.

Do you think you could have done it on the big charts if you weren't in Germany ?

We never made it on the charts in Germany, but we all know the reason why... the world wasn't ready for us.

Have you ever feared for your life when playing in Germany ?

I don't ever think any of us ever feared for our lives, anyway I never did.

Which bands did you dig the most back in the 60s ?

The bands that I liked were mainly the Rolling Stones, but I did listen to all of the bands back then. There were so many good bands that I can't say anything bad about any of them. They all had a very good beat and I dug every one of them.

Tell us your experience with the Kinks' Dave Davies.
About Dave Davies from the Kinks, that story went way out of proportion, he and the Kinks were a great band, and we loved doing the Kinks back then.

What was the band's relationship with drugs back then ?
We didn't do drugs except for some speed to keep us all from falling asleep, ha ha, believe it or not, but me personally I did drink a lot to keep myself busy, ha ha.

I know you had some really bad time after the Monks disbanded as a band...
Yeah, I did... I felt sick and never wanted to get back into my music ever again... It took me about 10 years to really get into a frame of mind that I could play again. Nowadays I get off by playing single acts and I am back into writing and recording again... I just finished working on a new CD. It is a compilation of songs that I wrote and also there are a couple of songs that I recorded from other artists.

As we all know you were a big Elvis fan, have you ever meet him or recorded one of his songs ?
No, I have never met him. But I have enjoyed playing his music and I have recorded a couple of his songs.

What would you like to describe the "over beat" of the Monks ?
We played right on beat without variations. Also I would like to thank you for your interest and look forward to reading the interview.

Dave Day with Bill Haley in the backstage: two rock'n'rollers discussing their haircut!

You can always buy the Monks T-Shirt directly from Dave, and he'll sure be glad to sign it for you !!!

Copy N.